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Monster

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Jennifer Beals

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AND DRACULA
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EDITORIAL

THE ACKERMONSTER IN EDGAR ALLAN POLAND

If, in 1926, I had not read "Beyond the Pole" by A. Hyatt Verrill and had my imagination stimulated to the nth degree, it is possible by now I would have retired as an important executive of the Getty Oil enterprises. That would have pleased my father, who doubted I would ever amount to a row of puns. (Dad died in 1951, two years before I received the first of all Hugos—from the hands of an up-&coming author, Isaac Asimov—and seven years before I created the original periodical in the fantasy film genre.)

In 1981, at the insistence of Fred Pohl, I put together a sense-of-wonder Ackermanthology called *Gosh! Wow!*, which caustic critic Thomas Disch did his level best to destroy in *Twilight Zone*. He theorized in print—utterly erroneously—about why I had folisted all these oldie-moldies off on an unsuspecting public; I had no opportunity to set the record straight because the magazine had no reader's department. Charles Brown in his newszine *Locus* trashed my book as being written in incomprehensible Ackermanese (have you followed me so far?). But the prestigious Alfa Publishing House of Poland, which publishes—and sells out—editions of 100,000 to 150,000; a publisher which of necessity (it can print only 8-10 titles a year) must confine itself to the best (van Vogt to begin with; Asimov, Bradbury if it can get them); Alfa, most flatteringly, has not only understood what Disch and Brown could not, but has paid me to translate my "incomprehensible" (and reprehensible) work and will publish it in Poland next year in two volumes in conjunction with my 70th birthday. The national money (called zlotys; pronounced zwah-tees) can't be sent out of the country, so the reason I went to Poland was to spend it.

I got a book with the fictionlization of

three Polish fantasy films: *O bi, O ba!*; *War of the Worlds* (not Wells, an original dystopian view of the future) and *Golem*.

I got posters from *Star Wars*, *Indiana Jones*, *E.T.* and the Polish original, *Sex Mission*, which I've seen twice and would rate on a par for entertainment with *Back to the Future* (which Wendydayne and I rate great).

To add to my 200plus copies of *Frankenstein* I got the only Polish edition plus a real rarity: *Frankenstein* in English published in Russia!

To add to the British, French, German, Hungarian, Italian, Japanese and Spanish memorabilia I have on my favorite fantastic film, *Metropolis*, I acquired a copy of the book in Polish. And a souvenir program! (See my Sci-Fi Film Memories feature in our companion magazine *SFMovieland* for nostalgic coverage on the cinemmiracle I've seen 77 times!)

50 years ago as a representative of the Los Angeles Esperanto Club, I sent greetings in the artificial language each Xmas to the Esperantists of Silesia, a "county," I guess you'd call it, of Poland. Little did I dream (as they say in all the early Gothic novels) that one day I would be Guest of Honor at a sci fi con in . . . Silesia! I was interviewed on tv there and for a major newspaper, and saw a fascinating Soviet scientifilm which I was told was meant for children—but then everybody knows I'm just a kid at heart.

I heard that, when it was German territory rather than Polish, there was a town called *Frankenstein* . . . and it had a 500-year-old ruined castle! So naturally I had to go there. I arrived on a stormy, freezing day—the electricity was out at the first place we tried to have lunch—and the photos that were taken just barely developed. But I seen



my duty and I done it. (Students: You get 50 points for each ungrammatical verb you correct in the preceding sentence!)

So the moral of this editorial is, Watch out what you read! Learn from my horrible example, otherwise one day you might wind up in Dracula's castle, *Frankenstein's* laboratory or Dr. Jekyll's Hyde-away!



FANTASY FILM MARQUEE

LUGOSI! A Biofilm of Bela to be made in France!

Director Sam Raimi's next project is *Evil Dead II: The Army of Darkness*, once again starring Bruce Campbell.

Due from the new AIP (Arkoff International Pictures) is *Body Count*, a psychodrama described as "part Hitchcock, part Poe and part Arkoff."

Nomads is being touted as "perhaps the most frightening movie you'll ever see," starring Lesley Anne Down, Pierce Brosnan, Adam Ant and Mary Woronov.

Lost Boys is about "red-blooded American boys. They drink it."

Quatermain by Sir H. Rider Haggard will star Richard Chamberlain and be directed by J. Lee Thompson. It involves a lost civilization in uncharted Africa.

Director Tobe Hooper will spin a web to trap *Spidermen*.



Bela Lugosi



Scheduled for production later this year, *The Shadow Land* from Mark Forster Productions.

The Great Beast will depict the life of 20th century Satanist Alastair Crowley.

In pre-production is Inter Planetary Pictures' *Madonna*, "a suspense terror film."

Zombie 3 shuffles forth from Manley Pictures.

A bishop is caught up in a double life that leads to an intriguing web of horror in *Dracula's Disciple* starring Timothy Uddike, Sally Nilson and Toni Vian.

Christopher Lee and Peter Scolari will make merry in a madcap comedy about a hot topic: arsonists. *Title: The Rosebud Beach Hotel*.

Vampyres is being re-released as *Daughters of Dracula*.

Robert (4-D Man) Lansing comes back in *Giant Claws* with Barry Nelson and Nita Talbot. *Ex-Creature from the Black Lagoon*, Ricou Browning, co-scripted.

Budgeted at \$20 million, *Filmation's* animated feature *Secret of the Sword* will star their hugely popular TV characters He-Man and She-Ra.

Jonathan Lynn has cowritten *Clue* with John Landis. Based on the board game of the same name, Debra Hill will



Christopher Lee

produce this Polygram Pictures production that began filming in May.

Andy Gibb will play Adam and Orson Welles is God in Terence Young's *Seten and Eva*, which will be filmed in Rome and the Seychelles.



MAKE-UP

CONTEST

WIN A TRIP TO HORRORWOOD . . .
THE ACKERMANSION . . . AND MORE!

MEET JOE (GREMLINS) DANTE!

ANYONE from Alaska to Honolulu—anyone living in any of the 50 states—anyone from 7 to 17—may enter this COLOSSAL CONTEST and win a Free Flight to Hollywood where you will be lodged at the Travelodge Inn within a mile of the Ackermuseum. You will meet the ACKERMONSTER himself and the Ackerman (WENDAYNE "ROCKET TO THE RUE MORGUE" ACKERMAN) and be given a personally conducted tour of the Ackermuseum!

You will be taken on a tour of Universal Studios where you will see the PSYCHO HOUSE . . . the Monster Shark from JAWS . . . the SPECIAL EFFECTS SHOW . . . the CONAN THE BARBARIAN performance . . . and Other Exciting Moments on the Studio Lot that gave birth to THE PHANTOM OF THE OPERA, DRACULA, FRANKENSTEIN, THE INVISIBLE MAN, THE CREATURE FROM THE BLACK LAGOON and Other Historic Horror Figures!

You will be escorted to the makeup studio of JOHN CARL BUECHLER Celluloid City's fastest-rising Makeup Star & Monster Film Director (GHOULIES, TROLL, DUNGEON-MASTER, TERRORVISION, etc. etc.) where YOU will be turned into a Monster by Mr. Buechler himself!

YOU in turn will have the opportunity to metamorphosize THE ACKERMONSTER into a Monster of your own making and the photo session will be featured, of course, in a future FJAM!

And Last But Not Least you will have the privilege and pleasure of meeting JOE (GREMLINS/EX-PLORERS/HOWLING) DANTE Himself, the man who will

have made you famous by selecting YOUR makeup out of all the contestants!

Your Mekeup? Yes, this is the Contest that Steven Spielberg said in his FJAM interview he would like to see sponsored by this magazine. A Contest to Discover Tomorrow's Dick Smith, Rick Baker, Williem Tuttle, John Carl Buechler, Rob Bottin, Tom Burman; someone, hopefully, worthy of the memory of JACK PIERCE, a potential Makeup Master of Tomorrow.

Rules of the Contest:

Anyone from 7 to 17 years and 364 days (under 18) may enter.

You may enter as many photos of yourself as you wish. Photos must be in color.

No entries can be returned and become the property of New Media Publishing Inc. for publicity and publication as desired.

All makeups must be created and applied by NON-PROFESSIONALS. You may make up yourself or someone else, in either case the creator of the makeup adjudged will be the winner.

It is understood that JOHN CARL BUECHLER will make the original selection, picking his five favorites, from which JOE DANTE will make the final selection of THE WINNER plus 4 runnersup. Runnerup 4 will, in addition to publicity, receive a one-year free subscription to FJAM, SF Movieland and SFTV; Runnerup 3 will receive a two-year subscription to each of the foregoing; Runnerup 2, 3-year subscriptions; and Runnerup 1 4-year subscriptions.

OF A LIFETIME



All photos should be in color (they may be any size but the nearer 8" X 10" the better) and each picture should have the contestant's name, age, address and phone number on the back.

Each batch of entries must be accompanied by a statement signed by the participant's mother, father or some responsible adult, guaranteeing that the makeup(s) is/are the sole creation of the contestant.

All entries must be received by October 31st, 1985. The Flight to Hollywood (and Farmland) would probably take place during the Christmas vacation.

Send entries to:

MACK UPCON c/o
monsterland
8399 Topanga Canyon Blvd.
Suite 210
Canoga Park, CA 91304

In the event the winning contestant is too young to travel alone, **MONSTERLAND** will provide transportation and accommodations for an accompanying adult.

VIDEO CREATURES

BY RANDY PALMER

Corinth Films is a small company (located at 410 E. 62nd St., NY, NY, 10021) which has gone to some trouble securing the rights for the video release of one of Hammer's greatest shockers. No, I'm not talking about Horror of Dracula or The Devil's Bride. I'm talking about Quatermass II, known to us here in the USA as *Enemy from Space!*

This 1957 film, directed by Val Guest from a script by Guest and Nigel Kneale, is a "must-see" for those horror and sci-fi buffs who appreciate real terror—the kind that grips yer heart, man, with a cold chill that just won't quit! The second of a trilogy of "Quatermass" films, *Enemy from Space* incorporates elements of pure fright, paranoia, icy ruthlessness and heart-numbing horror, and mixes them expertly together in a superbly unnerving fashion. The story centers around falling meteorites which contain a gaseous Intelligence which infects human beings, turning them into mindless slaves with a will to do their new masters' monstrous bidding. This thumbnail synopsis might sound mundane, but *Enemy* really is one of the great sci-fi/horror films of the 1950s (possibly of all time!), and I cannot recommend it highly enough. If your local video outlet doesn't carry it, write to Corinth Films directly for more info.

Prism Entertainment has released (belatedly, in my opinion) the "quintessential" anthology horror film—*Tales From the Crypt*, starring Peter Cushing & ever-lovin' Joan Collins. Based on tales which appeared in the 1950s horror comic of the same name, this little picture far surpasses any anthology film that's been produced before or since, including *Creepshow* (which, despite the involvement of George Romero, Tom Savini and Stephen King, just failed to make it as a serio-comic horror film). By the way, Amicus Films chose some of E.C.'s finest terror tales to adapt for the screen version of *Tales from the Crypt*. Check it out for yourself and see if you don't agree.



Available now on satisfying Amico video: *Quatermass II* (the excellent British sci-fi/horror masterpiece, *The Uncanny* (below left) & Wes Craven's frighteningly popular *Nightmare on Elm Street* (below right).



VIDEO NEWS

At the top of the horror heap soon coming your way on video: *Wes Craven's Nightmare on Elm Street!* (And while salivating video violence aficionados are licking their chops awaiting its release, the film's producers are preparing *Nightmare on Elm Street Part 2* for theatrical release very soon.)

The uncut version of *Basket Case* is currently enjoying a video revival as it simultaneously makes its way regionally across the U.S.

New from Monterey Home Video: *Kiss Daddy Goodbye*, *The Brain* and *Terror*

Beneath the Sea (all for summer release). Heron Communications will unleash *Creature* on video this fall.

From Media Entertainment: *Silent Madness*, *The Uncanny* (with Peter Cushing and Ray Frogs Milland), and (shudder!) *The Dogs of Hell!*

Perhaps the best news of all this time around: Thriller Video, the horror specialists (hosted by the ever-electrifying Elvira), has skedded for summer release the following titles: *The Strange Case of Dr. Jekyll & Mr. Hyde* (a Jack Palance version), and from Hammer's *House of Horrors* series, *The Two Faces of Evil*, *Guardian of the Abyss* and *Growing Pains!*



MONSTERAMA

THIS ISSUE we feature the Ackermanster in Berlin. All fotos by Curt Siemann of *Frenkenstein Meets the Wolf Men* fame.

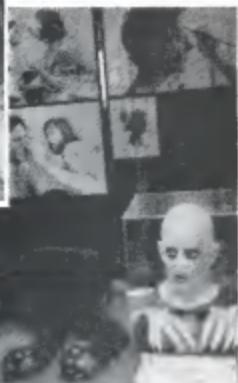


The whole sixth floor of Wertheim's, a major department store, was devoted during February to an exhibition of over 300 special effects objects, the greatest number being from the collection of FJAM'S EDITOR. On this and the following pages see how many of these famous props, masks and artifacts you can recognize: Nosferatu, (courtesy of Steve Pettino of Don Post Studios), the Black Panther from the second version of *The Cat People*, Ray Harryhausen in person, life mask of Paul (The Golem) Wegener (from the Berlin Kinematheik), a CE3K alien, two

creatures from *The Neverending Story*, "Blacky Lagoon," a Thing from the Carpenter version, poster for a Siemann horror film, Rick Baker artwork, etc. etc.

Streaming in at the rate of 10,000 a day, it is possible that one out of every five Berliners viewed the SPFX exhibition. Forry Ackerman was introduced to the Mayor of Berlin and the President of Germany and was congratulated by both on his participation in the exhibit and the Film Festival.





Monstrous monstrosities from Harry's journey to West Berlin. At top left: Ray Harryhausen poses in front of—Ray Harryhausen! In the picture directly clockwise from Ray, a fuzzy urchin from *The Neverending Story*. Bottom left: The Drakul Mask of Golem star Paul Wegener.



THE BRIDE

BY PAUL DAVIDS

DIRECTOR FRANC RODDAM BREATHES NEW LIFE INTO A HORROR CLASSIC

It has been more than fifty years now since the darkest days of the Depression era, the heyday of the horror film, when Universal thrust *Frankenstein* and *Dracula* upon the public in the early 1930s, and in the process propelled both Boris Karloff and Bela Lugosi to long-lived stardom.

With *Fright Night* reaching the screen, Columbia Pictures resurrects the vampire movie—and now, with *The Bride*, *Frankenstein* lives again as a serious dramatic character. Victor Dral has produced Franc Roddam's reinterpretation of *The Bride Of Frankenstein*, starring Sting as the devoted Baron and the hauntingly beautiful Jennifer Beals as the monster's betrothed. The monster (now called 'the creature') which Baron Frankenstein pieces together from various and sundry corpses, is played by Clancy Brown, who endured just as severe daily makeup transformations as Boris did two generations ago.





THE REEL FRANKENSTEIN

"I feel that the contemporary cinema-going audience hasn't really had a serious film made for them based on *Frankenstein* in a very long time," said director *Frank Roddam*, from his home in London. "They've mainly seen spoofs in the last twenty years. I'm really looking forward to their reaction."

"The similarity between *The Bride Of Frankenstein* and *The Bride* is that they both drew from the same source," Roddam continues, "—Mary Shelley's novel *Frankenstein*, which I think she wrote in 1817. In the book she also mentions the possibility of a mate for the monster. And in the classic film of *The Bride Of Frankenstein*, in the last five minutes they create one. She doesn't speak a word—she makes a few sounds, rejects the monster and gets killed, all at the very end. In our film, we start with the creation of the Bride. Afterwards, she survives and is

the main character. It's a very different departure point for us. After that, our story differs substantially, because it's much more like the original novel."

"It's faithful to the spirit of Mary Shelley's work, then?" I question.

"Very much so," he confirms. "Mary Shelley was married to the poet, Percy Shelley. She was quite young, actually. It's hard to believe, but she ran away from England at a very young age and was traveling around Europe with the two poets, Shelley and Lord Byron—these two very educated, classical, aristocratic poets. I don't know if you're familiar with this, but among the three of them they decided to have a competition to see who could write the best fantasy story. Mary Shelley came up with *Frankenstein*.

"In a sense, what we've done is gone back to that very classic period," he continues. "Byron was a very aristocratic genius of a character, and she based Baron Frankenstein on him.

We've based our character of Frankenstein on him, too—Sting is, in a sense, playing a Lord Byron type, a very beautiful, aristocratic genius. His name has been changed from the original Victor, though. In ours, he's Charles, Baron Charles Frankenstein. And Viktor is the creature."

"The best myths embody a lot of different archetypes and put them together," Roddam explains, "and that's what we've done. We've taken *Beauty and the Beast* (you know, like *Pygmalion*) and we've taken *Frankenstein*, and we've sort of mixed the two of them together."

THE NEW MODEL MONSTER

"How does Frankenstein's monster in this film differ from the original Boris Karloff interpretation?" I ask, posing a question of relevance to devoted monster fans of all ages.

"Well, he doesn't have any bolts



Shag's thing, as Dr. Frankenstein, is creating the perfect Bride. He comes pretty close in the incarnation of buxom Jennifer Beals. Meanwhile, his Creature finds friendship (and shadowy succor) on the road with an acrobatic showgirl.



through his neck," Roddam chuckles. "He's much less of a monster and much more of a—a we called him The Creature in our discussions—he looks like much more of a noble warrior or a noble savage. He's closer to Heathcliff in *Wuthering Heights* than he is to Boris Karloff.

"He's a big, sensitive outcast, and he's an innocent. As the film develops, he becomes more refined—a little wiser, a little more experienced, a little more attractive."

"Throughout the film, are we conscious of his background, his having been brought to life from a number of dead bodies?"

"Yes, he's a huge figure and he looks overwhelming and scares children. In the novel, as in the film, I think he's a rather wonderful character. He has this certain innocence and strangeness about him, and we gradually come to appreciate him the most of all the characters in the picture. From the savage innocence, he goes through a transition—learns about man's duplicity, if you like."

"A lot of the horror movies that are made now," Roddam feels, "and a lot of the science fiction movies borrow

from classic stories. You see them repeated again and again. Often the films are made and the comics are written, and they forget the original purpose of the allegorical tale. That purpose is usually to tell us something about ourselves, putting it in a different time period, in a fantasy environment, so we can re-remember some of the basic truths of life which we tend to forget. Science fiction and horror have this very positive side to them. They're usually morality tales. As were fairy tales. If you want to scare children about going in the woods, you tell them about *The Three Bears*. The original fairy tales were very educational, and so are the classic horror stories—they're philosophical essays in a way. Very wonderful, wild backdrops with splendidly weird characters.

MORALITY PLAY

"So we've gone back to that," he continues. "Our tale is a very moral one, told against a fantastic background. We've drawn on the original reason for telling the story. We're certainly not out to kick the audience in the face with gory scenes. So the film has an intellectual base to it, but at the same time it's very entertaining."

"The motivating idea for the project was brought to me by a writer, Lloyd Fonville. He's been obsessed with the Frankenstein character since the age of 12. He remembers, at 12, feeling very awkward and clumsy in front of women, not to mention unattractive. It's a feeling perhaps the majority of boys have at one time or another in

their early adolescence, when they're handicapped by inexperience and afraid of being rejected. Anyway, at that phase, he identified with the creature. Then, at 30 years old, he had just gotten married to a very beautiful ballerina. All those adolescent fears of unattractiveness and rejection were, of course, very much a thing of the past. So he decided it was time to write this story about the feelings of awkwardness and inadequacy at the stage of early sexual awareness."

"He had always felt that Frankenstein's monster represented what adolescent males feel about themselves. At the same time, he felt that adolescent females had an attraction to the monster because of its innocence and simplicity. Anyway, Lloyd had written the screenplay for my last film, *The Lords of Discipline*, so we had



Christopher's *Frankenstein* Creature will have a much more human look than Universal's classic *Frankenstein* "Monster" (shown behind).





worked together. Then he came up with *The Bride* and brought it to me and to the producer, Victor Dral, and we decided to get it off the ground."

"How did you feel about making *The Bride* as a period piece?"

"When you have a period film set in the past, or a futuristic film, you can restate some very basic truths. That can be much more difficult in a story set in the present. When you're dealing with the past or future, it's easier to do good against evil, and leave the audience feeling that 'good is good and bad is bad.' By contrast, in contemporary life, we get so inundated with messages and different points of view, and the 'grey area' of life, that nothing is so clearcut."

LIBERATING THE BRIDE

"We have a very contemporary theme here," he adds. "At a certain level, this film is really about the freedom of women, about a woman trying to break away from the image men have of her. In this particular case, the man actually made her and decided how he wanted her to be."

"There's a line in the film by a male

character to the effect that 'the trouble with free women is that they're free to despise us.' On the one hand, Baron Frankenstein wants to make a woman who's equal to man, endowed with free choice—but in that case, she's free to disregard him. And he can't handle that. That's where you get conflict. Very much like contemporary relationships in the extreme."

"It's also important to point out," Roddam adds, "that it was an amazingly beautiful period, visually, and it was also a very exciting period scientifically. It was the beginning of the scientific revolution, of breaking away from the superstition of the Middle Ages and even the Renaissance, and getting into the notion that new things were possible—electricity was possible, people were experimenting in all sorts of areas. You had the beginning of the steam engine. It was the beginning of the Industrial Age. People were starting to doubt God and felt that perhaps man could control his own physical destiny. Bring the dead back to life. Remake corpses into living things of beauty and perfection. People challenged the status quo. And if you challenge the status quo, then you're in

conflict with it. That's what *Frankenstein: The Modern Prometheus* is all about—a 'modern thinking man' who's in conflict with the prevailing views of his time."

"Is it more of a dramatic, romantic period piece than a special effects movie?" I asked.

THE BARREN LAB

"Well, in a way it is," Roddam agrees, "but on the other hand, the first ten minutes of the film have got phenomenal special effects. When I built the laboratory, I was very conscious that it had been done many times before. So I wanted to make something very, very special. I brought in a sculptor, Jim Whiting—he did the Herbie Hancock tape on MTV called *Rocket*, which has all these amazing moving legs, using robotics. A brilliant fellow. I got him to design the laboratory so that it was completely functional—so that every part worked. All the special effects actually worked and functioned as we were shooting. It was an amazing dramatic effect."

"So the effects were actually done live before camera? Not as opticals."



"Yes, there were big explosions, lightning and incredible mechanicals using combinations of electricity and mechanics—wonderful stuff! Bodies moving in bottles, the torso suspended almost like in a spider's web forty feet from the ground. Extraordinary stuff and great fun. Filming the first ten minutes was like making an entire movie in itself—120 setups. Almost unheard of. And each setup had to be storyboarded. Very, very complicated. In that sense the special effects were very dramatic.

"We had special makeup—the prosthetics for the creature," he continues. "He had to wear the makeup each day—it took five hours to put on and three hours to take off, **every day!** It was the same sort of ordeal Boris Karloff went through, but we were seeking a different look. I wanted to get

away from the big square head and the bolts in the neck. He eventually takes to the road and mixes with ordinary people.

"A dwarf called Rinaldo, played by David Rappaport, becomes the creature's sidekick. Rinaldo is incredibly wise and something of an opportunist—a bit of a gentleman of the road, traveling around central Europe, working circuses."

"Do they become freaks in the circus?" I interject, surprised.

"No, they become quite successful," he explains, "because the dwarf has an amazing trapeze act. We did a complicated stunt where he propels himself from the trapeze into the crowd."

"Do you have the creature up on the trapeze as well?"

"No, no—he's a catcher on the ground."

After a pause for reflection, Roddam adds, "You know it's an incredible thing about monsters—after awhile, you begin to fall in love with them. It's very interesting. And it's fantastic when you work with a man who's six foot four alongside a dwarf who's three foot ten. You have these two characters around the set together continuously for a period of four months. You get used to them. At first, it's a bit of a shock to be with a dwarf continuously. It's also something of a shock to be with a huge man all the time. When you put them together, and they form this special relationship that they maintain throughout the film, it's quite an amazing thing. One gets used to them and loves them."

BEAUTY IN THE BEAST

"There are also very beautiful locations in the film. I spent months traveling around France finding locations. I think costumes are very important, too. I decided to take out almost all red in the picture. I think there are only one or two shots where you see any red. I designed it so that all the costumes are in gray, all the way through. It's very graphic and quite beautiful. But of course, the audience will have to decide that when they see it."

"And the music! I was just doing the final music for the score for the end credits. Maurice Jarre did a marvelous job."

Maurice Jarre, one of the most romantic of modern composers. A beautiful bride for Frankenstein's monster—Jennifer Beals—who won fans and admirers all over the world for her performance in *Flashdance*. A fabulous rock musician from The Police—Sting—in the role of the scientist, Baron Frankenstein. And Frankenstein's creature, without bolts in the neck or square head, traveling Europe with a dwarf on the circus circuit. A serious, loving, dramatic film—without hint of spoof or farce—a character study, a statement about women's freedom, of an innocent creature's discovery of the malice in mankind. A visual feast, with fabulous locales and classically-conceived graphic color schemes....

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TERROR TITANS

AND TYPECASTING

THE VARIANT CAREERS OF BELA LUGOSI & BORIS KARLOFF

PART TWO: BORIS KARLOFF



BY ANTHONY TIMPONE

Although Boris Karloff appeared in over 160 films, playing characters as varied as the insidious Fu Manchu, oriental sleuth Mr. Wong and an American Indian in *Unconquered* (1947), he will forever be identified in the public's mind with the role of Frankenstein's monster. As with Bela Lugosi, it was rare that there has been such perfect casting. Karloff soon became the most beloved of terror thespians and one of the most sought after.

Karloff was born with the unterrifying name of William Henry Pratt in 1887. His British middle-class parents had groomed him for diplomatic services but acting was the young man's fancy. Emigrating to Canada and later to the United States, Karloff found work with several repertory companies in between jobs as a farm worker and truck driver.

FROM CADAVEROUS TO CADAVER

Karloff made his first screen appearance in 1919 and soon worked on & off in films for 10 years playing a

motley assortment of villains. Later, his performance of a cadaverous gangster in *Graft* caught the eye of director James Whale who was casting *Frankenstein* at the time.

Karloff soon found himself filling the weighted shoes of the Frankenstein monster in Universal's modestly budgeted adaptation of Mary Shelley's classic. The studio unveiled its *Frankenstein* on 4 December 1931 and the film instantly set house records in movie theatres across the country. Karloff earned a measly \$500 for a phenomenon which would gross \$12 million by the 1950s. When Universal



Above: As you know what became of this bust?
Right: As a mummy in Edgar Rice Burroughs' serial
Tarzan and the Golden Lion

1927

realized that Karloff was the real star of *Frankenstein* (the actor was not even invited to the premiere party!), they quickly put him under contract. It would be a dream come true for the middle-aged movie actor.

Unlike *Dracula*, *Frankenstein* has stood the test of time. Credit goes to Whale's flamboyant directing style that has not dated over the years like Browning's film. Foremost, it is Karloff's sympathetic portrayal of the monster that gives *Frankenstein* its enduring charm. The monster was no monster but merely a pathetic, confused creature trapped in a situation that it could not understand. He was a child being punished for a crime that he did not comprehend. Karloff portrayed this with marvelous pantomime. Though he was restricted to grunts and groans and had 48 pounds of makeup and costume on, he managed to give the creature humanity and pathos. At the same time, his frightening appearance and uncontrollable misdeeds induced nightmares in Universal audiences.

THE BELOVED BAD GUY

After the success of *Frankenstein*, Karloff was cast in a series of big budget chillers. To name just a few: the cold-blooded and doomed lover Imhotep of *The Mummy* (1932); the mad genius in the colorful *Mask of Fu Manchu* (1932); and the sinister devil worshipper in *The Black Cat* (1934). Univer-

sal recast Karloff in the first two of its long-lived *Frankenstein* series, the fantastically superior *Bride of Frankenstein* (1935) and the equally unforgettable *Son of Frankenstein* (1939). But the monster was soon to become a lumbering murder machine and Karloff wisely chose to bow out of the series while he was ahead.

Karloff's career continued to zoom. He would star in at least three films almost every year until his death in 1969 at the age of 81. He had the pleasure of working with such acclaimed directors as John Ford (*The Lost Patrol*, 1934), Robert Wise (*The Body Snatcher*, 1945), Cecil B. DeMille (*Unconquered*, 1947) and Peter Bogdanovich (*Terje Ts*, 1968) during his illustrious career. The actor also conquered Broadway in *Arsenic and Old Lace* (as the demented killer Jonathan Brewster) and as Captain Hook in the 1950 production of *Peter Pan*. Karloff's frequent radio and television guest spots (he also hosted *Thriller*) also became staples of the medium.

THE MONSTER WAS HIS MANIA

Karloff never had any regrets about the typecasting that followed the role that brought him stardom. Although he would portray a long succession of villainous and monster roles, Karloff once summed up his Hollywood years this way:

"The monster was indeed the best



friend I could ever have. I was already well past 40 and not getting any younger...They tell me I'm typecast. Well, I've been fortunate. Actors are extremely lucky to be typecast, like any tradesman who is known for specialization. It is a trademark, a means by which the public recognizes you."

TYPECASTING TOLLS

Bela Lugosi could not have disagreed more with Karloff's theory. Though Karloff had his share of film turkeys (including *Voodoo Island* in 1957 and, even worse, *Frankenstein* 1970 in 1958), he was usually paid top dollar regardless of the film's budget. Lugosi was paid next to nothing and was continually exploited by sleazy producers out to capitalize on his *Dracula* fame. Perhaps one of the reasons that the careers of these



Top Left: Karloff on set from *Stage of Death* (Suspense).
Top Right: With one of his 60+ wives, Mother of his Daughter Sara (from his 60th birthday during the filming of *Son of Frankenstein*).

Above: With fantasy film historian-researcher-writer Bill Warren & Ed Fta during making of one of his first films.

Below: The out-of-print record album he narrated from script by FJA

horror stars differed so much lies within their personalities.

Boris Karloff remained a popular Hollywood figure worldwide until his death. He was frequently in the tinsel town spotlight, attending countless premieres and doing scores of interviews. Thus, Karloff made himself known to the public and kept the media aware of his activities but at the same time preserved his privacy. Most of all Karloff never took his career too seriously. His lifestyle was proof that he could afford to joke about it.

LIFESTYLE HIS DEATHSTYLE?

Some say that Bela Lugosi's lifestyle reminded them of his mysterious film roles. He remained at times an obscure personality mainly because he kept company with other eastern European immigrants, thus avoiding the Hollywood social scene. Lugosi inadvertently might have made himself inaccessible to the people who controlled Hollywood, the powerful producers, the publicists and the journalists who were quick to label him. Lugosi resorted to relying on friends like Alex Gordon (*Bride of the Monster*, 1956) and Edward Wood Jr. to put him in films which were far beneath his talent.

Lugosi communicated poorly with the outside world in more ways than

one. Even though Lugosi took his career seriously, the major studios did not. They never considered him for the romantic and Shakespearean roles that he longed for. And even if Lugosi had properly marketed himself, could you blame the studios for not casting a Hungarian Hamlet?

It seems that shoddy management and the absence of sound promotion combined with his inability to meet the right people and raised many career stumbling blocks for the foreigner. Lugosi's unfortunate drug addiction confession, though medically caused, did not help much either. The 1950s were still a time when an admitted addict became a sort of social leper in Hollywood. Even after his speedy recovery, no major studio came knocking at his door.

ONLY PRINCE SIRKI KNOWS

Karloff's typecasting proved to be a blessing in disguise. By taking advantage of his labeling and moving in the right circles, Karloff made successful transitions to stage, radio and television. Lugosi's inescapable typecasting became a real life monster for the actor. Hollywood would never get a glimpse of the true talent and versatility that Lugosi had once displayed on the European stage. Who knows what we missed.



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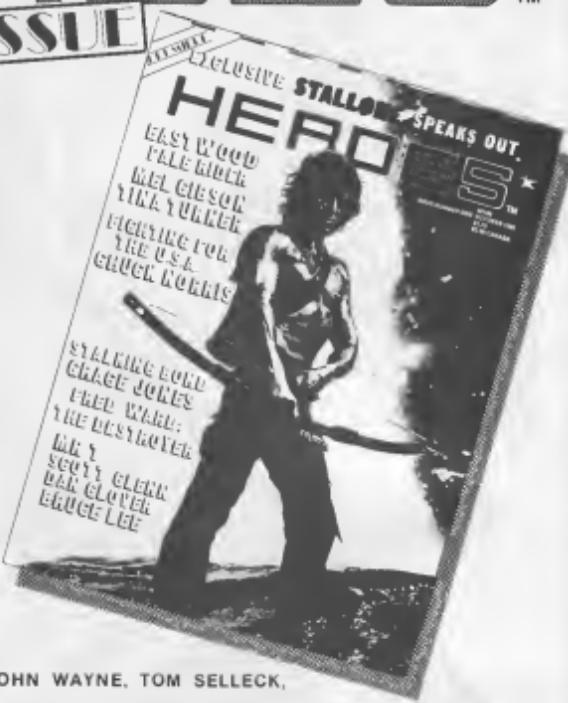
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Lee as he appeared in *The House That Dripped Blood*

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THE MUMMY AND MANY
MORE MONSTERS GALORE!

CHRISTOPHER LEE

INTERVIEWED BY
LAWRENCE FRENCH

FJAM: You haven't done a Gothic thriller, like *House of the Long Shadows*, for quite some time.

LEE: Yes, my involvement is less and less these days. Until somebody comes up with a good story, whether it's science fiction, fantasy or shocker. Whatever you want to call it, I'm just waiting for somebody to give me a film in that area which is very worth doing. (Apparently he found it, after this interview, in *The Howling II* —Ed.)

FJAM: Actually, I think you'd be perfect as Captain Hook in *Peter Pan*, which Steven Spielberg is planning to remake.

HOOKED ON PAN

LEE: Would you do me a favor? Would you write to Steven and tell him that? I'd dearly love to play that part. I happen to be immodest enough to believe I would do it well. Now, I don't know how he sees the story. I understand Michael Jackson is going to play Peter Pan! When you start with that premise, I don't know how he's going to approach the story. It's a wonderful tale and I have been asked to do it before, on the stage in London, but never did for one reason or another. I read the J.M. Barrie play and also saw it, when I was very young, 8 or 9. But the Barrie play is the Barrie play! You can't really change the story that much. The question is, how does one present the book? I presume there's only one way. Captain Hook is a man who is a holy terror to his crew, to Smee; his hand was swallowed by a crocodile and he's determined to be avenged upon Peter Pan. We all know the story and I would love to do it but I just don't know how Steven sees it. I've been pestering people about it but I haven't dared ask him myself.

FJAM: Of course you worked with Spielberg before, on *1941*.

LEE: Yes, I very much enjoyed working with Steven. He is a very talented and dedicated filmmaker, which is rather important. He loves the people he works with and they love him. He respects his cast, he has great respect for his

technicians and crew, which is returned and reciprocated. The man is a professional, a fine filmmaker. You notice that within minutes of being on the set and working for him. You get this great feeling of warmth, and togetherness when you're in front of the camera with the people behind it. It's when the director starts looking at the ground, or turning away and so on, that you know you have problems. In this instance, it was a great experience. Of course, Steven was the real cause of our enjoyment on that picture.

Note from right about to faint in the presence of Dracula's great admirer



Photo by Bing Yee



Above: In *Dracula, Farter and See*, Lee demonstrates to Baxton how a gentleman necks a lady back in Transylvania.
Right: As he appeared in his French masterpiece film



because it all starts at the top. If it doesn't work at the top, it's not going to work at all.

THE UNHOLY FOUR

FJAM: What was it about *The House of Long Shadows* that tempted you back to a terror film? Was it the chance to work with your three co-stars, Vincent Price, Peter Cushing and John Carradine?

LEE: Yes, it was primarily the cast. I've made pictures with Vincent, I've made a great many with Peter, and I had done one, called *Goliath Awaits*, with John Carradine. I had never worked on a film with all three of them. This was a first. Hopefully not a last, but certainly a first. When Vincent, John and I were being interviewed for television at the Magic Castle in Los Angeles, somebody asked Vincent if the four of us would be doing more pictures together. He said, "Yes, we'd be delighted to . . . but they better hurry up!" So it was the cast, then the story. I thought the story was most entertaining, most amusing, with its

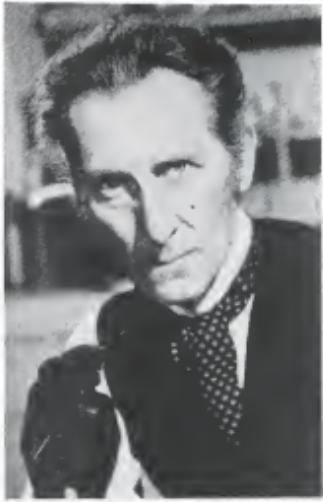
adequate share of thrills and chills. And there is a remarkable twist in the plot which nobody quite expects, which I think gives it its major value. The one thing about this picture that is of the utmost importance is that the audience should know, before they see the film, what kind of picture they're going to see. If they think it's a 100 per cent terror movie, they're wrong. If they think they're going to see a 100 per cent comedy, they aren't, and I think this should all be made clear. For lack of a better phrase, it should be described very clearly beforehand as a black comedy, which is exactly what it is. Audiences, from my experience, don't like to go and see films expecting one thing and getting another. The film ran for a very short time at a theatre in London and was taken out because the theatre concerned was already booked with its next movie. Apart from that very short run, it's only been seen at film festivals. One in Spain, one in France and I think one in Germany. In every case it has been extremely well-received. The public enjoyed it immensely because they knew what kind of

picture they were going to see.

CANNES-CANNON-CABLE

FJAM: Were you aware of the reputation of director Pete Walker? His past films, like *House of Whipcord* and *Schlitzo*, have been rather graphic and gory.

LEE: No, I didn't know this. Having not seen any of his previous films, I can't comment on them. But I didn't know that, until some months afterward, somebody told me that he had done some very violent pictures and even some softcore films, or something in that area. However, that's not quite the point. If you have a competent director, a good crew—and the crew was excellent—a cast which certainly knows what they're doing in this particular area, as well as other good actors like Richard Todd and the very delightful ladies who are in the film; and everyone works together in a story that is amusing, exciting and, at times, very scary, I think you have the recipe for a very good film. Which is what we ended up with. I saw it at a private screening



Above: Longtime Lee pal and screen nemesis Peter Cushing
Right: Lee gives his boy a nice new coffin for his birthday in
Dracula, Father and Son



In Rome nearly two years ago and I thought it was most entertaining. It worked as well as I could possibly have hoped to. The people who have seen it at the festivals, knowing what they were going to see, see a black comedy with an unexpected twist, and the veterans at work have been absolutely delighted with the picture. Why it isn't being shown, I have no idea. All I can tell you is that at the Cannes Film Festival my wife asked Yoram Globus, one of the heads at Cannon Films, what had happened to the picture, and he said it was going to come out on cable tv in October.

FJAM: I would think that the combined value of your four star names alone would justify releasing the film. I understand that together you've made over 600 films.

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LEE: Yes, I quite agree. It's a mystery. I firmly believe that if this film is given a proper promotion and representation to the public, it would do extremely well because it's a very entertaining movie. Together we have made a considerable number of pictures. We worked it out one day, and I've made

over 150 now, Vincent and Peter have both done around 120 each, and John said he made 430 pictures! That's quite possible because when he started out you made two or three pictures a month. They were very quick, jumping from one studio to another.

PRICELESS SENSE OF HUMOR

FJAM: During the filming of your death in the movie, Vincent was apparently watching and was quoted as saying, rather gleefully, "I just love to see Chris bleed."

LEE: (Laughing) That's typical of Vincent and his humor. Indeed, all of us would have said the same thing about each other. One must maintain a very relaxed attitude toward this kind of film, if you're making a film with people whom you respect enormously as actors, and people whom you're very, very fond of as individuals, then one's bound to have a lot of joshing and fun on the set. That's the best way to make a picture of this kind. So he may very well have said that. It wouldn't surprise me at all. If he did, I certainly go along with it, because I certainly would have thought of something similar to say at

the time of his demise in the film. I think that's a very funny line and very appropriate.

THE ACID TEST

FJAM: Of course you got to push Price into a vat of acid in *Scream and Scream Again*.

LEE: Yes, that's right, and the yellow tinge of the acid made it look like Vincent had suffered some terrible natural mishap on a grand scale, so the first take we did was completely ruined by both of us laughing as we fought to the death. The three of us were in that as well but not in the same scenes. I played the head of British Intelligence, who was an alien.

FJAM: You were supposed to be an alien? I didn't realize that from the film.

LEE: Oh yes, I was an alien. I have this very responsible job. Vincent's character was an alien as well. I'm really there to pay him off for the mistakes he's made with his experiments. If that wasn't clear, it was either in the cutting or the story, because that indeed was meant to be the solution. It is a fault that lies not with us but elsewhere, in the way the film was put together.



Above Left: Makeup artist transforming Lee for role as Ego Monster

Above Right: Mirror mirror, on my hand, is there no escape from Monstersland! (L. Mester)

Below: Jon Pertwee and pale-skinned vampiress Angela Pitt in the sanguinary corner house as The House that Dripped Blood.



was an appalling title and Milton, on the other hand, believed it was a very good one. He said it was a good marquee title. So we agreed to disagree.

JFAM: You also did *The House That Dripped Blood* for Milton Subotsky.

LEE: (Sarcastic) That was subtle, wasn't it? Subtle isn't the word, really. You know, people keep telling me these titles are commercial, and they sell. Well, maybe they do, but I don't see any reason why one should have a title that borders on the idiotic.

THE CLOAK OF BLOCH

JFAM: The last episode of the film, based on Robert Bloch's story "The Cloak" featured Jon Pertwee as a horror star playing a vampire. Did Bloch have you in mind for that part?

LEE: No. If he did, I was never approached about it. You'd have to ask Bob Bloch. Nobody asked me to play that particular character. I think they probably knew I would have said no because I have never parodied any performance I have ever done. There's always a great danger of doing that without intending to.

JFAM: The character wasn't actually

Dracula though, and you have done several vampire comedies.

DRACULA IN DAYLIGHT? GUCCILA? PERISH THE THOUGHTS!

LEE: Yes, I've done a couple. One was in Italy, many years ago, called *Hard Times for Vampires*, with a tiny Italian comedian, Renaldo Rascel. I didn't play Dracula in it and I didn't really parody myself. Then I did a French film in 1976 with Edouard Molinaro, a marvelous director who made *La Cage Aux Folles* right afterward. Then they put the title *Dracula, Pere et Fils*, or *Dracula, Father and Son* on it, which is completely misleading. I didn't play the part of Dracula, it wasn't about Dracula, and he never appeared in the story nor did his name. I play the part of a rather strange gentleman from Transylvania with an absolutely half-witted son who won't grow up to be what he's supposed to be. He's a disaster. He can't stand the sight of blood and he ends up working in a butcher's shop. But I didn't play Dracula. I walk about in the daylight and my coffins are by Gucci. All this sort of thing. It was hilarious but they put Dracula in the title for obvious commercial reasons.

JFAM: When it was released in America it was atrociously redubbed and apparently edited as well.

LEE: Yes, and I managed to stop it. Originally I did it totally in French. It came out in France and was a very big success, particularly in Paris, where it was in the top ten for a long, long time. That's most unusual for a film starring a foreign actor speaking French. It was not dubbed because I have no accent, therefore everything went smoothly. Then this company called Quartet Films got the picture and re-dubbed it with other voices, not mine! I was told one of the voices was an imitation of Lugosi, another one sounded like Cagney and a third like Mae West! JFAM: No wonder I didn't like it. LEE: Of course not! It was frightful. The version you saw was an abortion.

TO BE CONCLUDED. Next issue: Lee on Lugosi...Count Dracula...Dracula, Prince of Darkness...The Satanic Rites of Dracula...In Search of Dracula...Broadway play of Dracula...The Collector...The Crimson Cult...Corridors of Blood...The Curse of Frankenstein...and on Corman, Price and Lugosi. A real treat!



THERE ARE VAMPIRES LURKING IN THE SHADOWS,

WAITING FOR
RODDY McDOWALL
IN

FRIGHT NIGHT



BY PAUL DAVIDS

Roddy McDowall was so impressed with the first several issues of **MONSTERLAND** that he quickly consented to my request for an exclusive interview. At his suggestion, we met for breakfast at the Polo Lounge of the Beverly Hills Hotel.

I of course knew many of his films, including *The Planet of the Apes*, *Legend of Hell House*—and now, *Fright Night*. But I quickly discovered that I was familiar with only a small fraction of the pictures in which he had appeared.

"How many films have you been in now, Roddy?" I asked.

"Hm," he replied, musing and calculating. "About 110."

"110!" I was astonished.

"Well, my first 24 films you wouldn't know anything about," he said. "Until *How Green Was My Valley*, anyway."

I quickly discovered that, though he is an incurable fan of most films our readers might consider horror movies, Roddy McDowall resists those labels—and that includes for *Fright Night*.



How can Roddy McDowell, mild-mannered TV host and *Bewitched* actor, hope to cope when all of his fears come to life in the new computer-generated *Fright Night*?



REDUCED TO MONSTERS

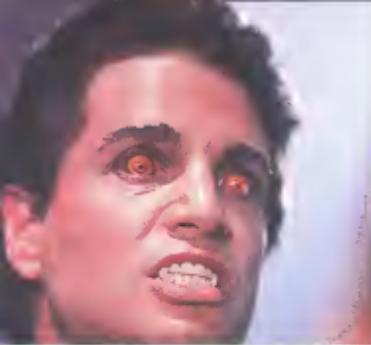
"The danger is that material can be falsely classified in order to achieve what the studio may think is a ready audience," he explained. "It also leads to gratuitous product, in a great many cases. You see, you take a piece of material like *The Hunchback of Notre Dame* and you go to its source...Victor Hugo wasn't writing a story of a monster, he was writing a story about someone who was deformed, a story about love and the inhumanity of that society. When it's reduced to being a

monster movie—that isn't the thrust, nor is it the content of any of the three versions I've seen. The same goes for *The Phantom of the Opera*, which is a magnificent piece. The only way that those themes are successfully played, in my opinion, is with an enormous amount of humanity, trying to illuminate something that isn't merely horror. Fairy tales contain a great deal of horror, but we do not think of them as primarily horror stories.

"Who was more monstrous, in a sense, than *Scarface*?" he continued. "In the original film, *Scarface* is absolutely

horrible. It was dangerous in its time. In that role, Paul Muni had such an ambivalence to humanity, he infused the role with it. As opposed to the second *Scarface*, which is just a bloodbath—no humanity in it at all. If someone tries to perform the hunchback as merely an ugly misbegotten "monster", it would miss the point, which is that the hunchback was longing to be accepted and to be loved. That was also the basis of the monster in *Frankenstein*. The fact that he was trapped in a horrible body was his particular problem, but he wanted, above





all, to be loved and accepted as a human being."

BITE KNIGHT

"Would you say that the vampire in *Fright Night* is given any particular humanity?" I queried.

"Just imagine," replied Roddy, "if you were sentenced, like the Wandering Jew, to walk the earth for eternity. You can't rest, and you have to keep refueling. That's what you're condemned to—a helluva situation."

"Wouldn't that be true of any vampire?" I probed. "What is it about the vampire in this film that makes it special?"

"It's told in modern terms, but the condition is still the same, I suppose. Once a vampire, always a vampire," he said, laughing. "The condition is a constant until you're put to rest."

"We had a very good writer in Tom Holland," he went on. "I've known him for a long time. I'm a great admirer of his and I think he's a very good director. This is a very complex film. The

audience will never know how complex it was to make—nor should they. But, knowing the special interests of your readers of *MONSTERLAND*, they should be aware that the makeups and transformations were extremely complex. In order to make a film like this directorially and photographically, it has to be very carefully designed, because a great deal of it depends on mounting tension through the cuts involved, building tension and horror with variations of the same theme—it's very hard to sustain. And I think all the other actors in the film were wonderful."

"How did you feel about the character you were playing?" I asked him.

HALFBAKED HAM

"My part is that of an old ham actor, I mean a dreadful actor. He realizes it but doesn't admit it. He had a moderate success in an isolated film here and there, but all very bad product. Basically, he played one character for 8

or 10 films, for which he probably got paid next to nothing. He was a vampire killer in all those very bad films. Unlike stars of horror films who are very good actors, such as Peter Lorre and Vincent Price or Boris Karloff—and who played lots of different roles—this poor sonofabitch just played the same character all the time, which was awful. And then he disappeared from sight, 15 years beforehand. He's been peddling these movies to late night TV, various syndicated markets...he'd go six months in Iowa, six months in Podunk. He'd introduce the movies. He's like the Cowardly Lion in *The Wizard of Oz*, really. Full of rubbish."

"Then these kids come to him saying they need him to kill a real live vampire. Of course, he tells the kids he can't get involved because he doesn't know anything about vampires. He has no belief in his own abilities at all. But in the view of the kids, he's a hero. Their expectations are completely unrealistic."

"*Fright Night* is more sexy than most



other vampire films, wouldn't you agree?" I inquired. "There's a real un-dercurrent of sexuality...."

SEX AND THE SINGLE VAMP

"Ah, but if you'd been around in 1930 when *Dracula* with Bela Lugosi came out, that was considered highly sexually disturbing," he replied. "The same way as Mae West. I mean, we've all seen Mae West—but in her day, she was banned. Charlie Chaplin was banned, considered vulgar. It was one of the reasons for his huge success. Mothers thought he was a dreadful influence on their children, and that was part of his great appeal. You see, we forget all those things and so when we see those films, they seem very tame to us. Of course, our shock level has gone up so much...."

"That's an important point," I interjected. "Do you think we've been so inundated with visual shock that it's hard to shock us with anything any more?"

"Sure, to some extent," he agreed.

Can you believe that the sweet little lady in the picture at right turns into the grottoes girlie pictured above on *Fright Night*? It's all the work of the new *inceps* in the neighborhood. *Clueless* (opposite page, upper right) used that selected item-poo-hunter *Rosie* McDonald must put a stop to

"The same is true of sound. If we went back fifty years to hear opera voices, they would probably sound very tiny to us. Because our decibel levels have been shattered. You see, we're spoiled, in a sense. I don't mean that as a negative. But if we see *2001: A Space Odyssey* now, it's still wonderful, but it doesn't have the same effect any more as it did when it came out. For instance, *Metropolis* is absolutely remarkable—it's a sophisticated and brilliant film. But it's impossible for us to imagine its true impact in its own



day. It was utterly unique when it came out—they invented the futuristic concepts of the film. But today, we just accept all that sort of thing. It's like, well, 40 years from now, can you imagine trying to explain to your grandchildren what *Barbra Streisand* meant, or what the *Beatles* meant? 30 years from now, how can *Judy Garland* have the same effect on the needs and neuroses of that future society as she did on her own society?"

COMINTINUED ON PAGE 38

TOM SAVINI THE MAN WHO BRINGS LIFE TO ZOMBIES

BY RANDY PALMER

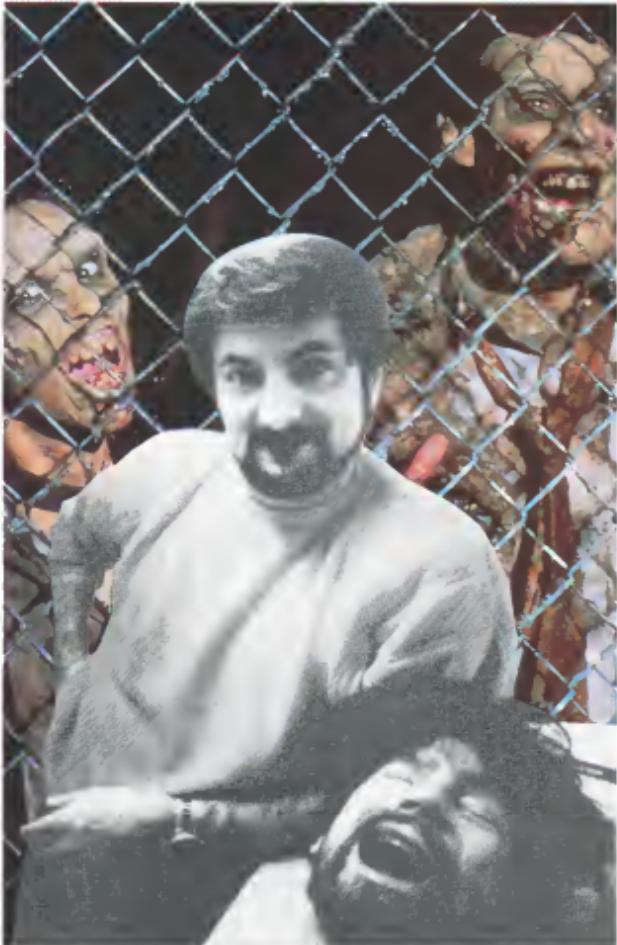
Mankind is on the wane when *Day of the Dead* opens this summer. Millions have been slaughtered and devoured by hunger-crazed zombies, and only a few isolated pockets of civilization remain. The cities are empty. People are hiding in caves and underground. In an old missile silo, surrounded by a high fence, a group of researchers and soldiers tries to determine how to outwit the zombies lurking outside.

Sounds like *Invisible Invaders* with teeth, you say? Monstrous makeup marvel Tom Savini may giggle at your naivete. *Day of the Dead* is much more than that. In fact, if you thought *Dawn of the Dead* was liver-quivering, man, you ain't seen nothing yet!

"When I go back and examine *Dawn of the Dead*," says Savini, "I can't believe how bad it is! *Dawn* is 7 years old and I guess it must have been effective for its time, but it's awful now. There's no comparison to *Day of the Dead*. The effects in *Day* are much more organic; they're stringy, they go on forever!"

"I was watching the original *Thing* on television recently," Savini continues, "and I'm sure when that first came out in 1951 it showcased what was the pinnacle of effects for its time. But as effects grew older, they got better. That's why, as gross and as shocking as some may have found *Dawn of the Dead*, it just looks sick in comparison to the new film."

Lest our readers think Tom sounds a bit too cheery about it all, Savini is quick to assure, "strictly speaking, I'm not a goremonger." Such a statement may seem odd coming from someone who has made a name for himself by supplying eye-popping effects for such pictures as *Friday the 13th*, *Maniac* and *The Burning*. But, as Savini explains, it's all in a day's work.



*Tom Savini — the man the zombies come to for the beat in *Day of the Dead**



DAY OF THE DEAD

DAWN OF THE 13TH

"I've done lots of monster makeups," he notes, "most recently in *Creepshow*—but what happened is that *Friday the 13th* and *Dawn of the Dead*, the films which got my name out, are the same two films that got me associated with splatter. So I've been called upon to provide splatter types of effects in a number of different pictures."

In fact, Savini's splatter effects have created quite a stir among both film producers and fright fans because of their ultra-realism. His work has been the subject of books and articles as well as the censor's cinematic scissors.

"The trimming or elimination of my effects is not something that really bothers me," Savini insists. "It's happened only a couple of times, most notably with *The Burning* and *Maniac*. Fortunately I wasn't depending on those two films for any supernotoriety.

"When I was working on *Maniac* I told the producers, 'You guys can't possibly get away with showing this stuff.' It was just too ugly. In Florida and some other places, it was, in fact, cut. But that doesn't bother me, because I own complete copies.

"Most of my stuff has been left pretty much intact," he continues. "I remember when I was doing *Friday the 13th*, I saw the rough cut and the effects were very long; they dwelled on them. Then when the movie was released, it was different; they weren't nearly as lengthy. So my thought was, perhaps they've left them long on purpose, submitted the film, and the rating board said to cut the effects or suffer an X rating. Then they cut them and ended up with what they really wanted in the first place.

"With *Friday the 13th—The Final Chapter*, I think it was a bit of a different story. There was a decision made at the beginning to keep the effects short. I truly believe there will be a *Friday the 13th Part 13*, because as long as they make money, they're going to keep making them."

VORHEES A JOLLY BAD FELLOW

"I turned down parts 2 and 3 because Jason shouldn't have been alive," Savini points out. "He wasn't even alive in Part 1; he was only alive in his mother's mind. So when they brought





Talk about losing one's lunch, this guy lost his whole stomach to boot! The result of another on-the-set meal served by Savini catering!

Day of the Dead are the prying open of a man's head and the tearing apart of a whole human being. "The hardest effect we had to do was for when the character Rhodes is completely torn apart by zombies," Savini says. "Fortunately, we were able to film it in only one take, because we had thoroughly planned how it would work in pre-production."

IN ARM'S WAY

Things don't always work out so smoothly, however. As Savini relates:

"There was a scene which was far less complicated but which did give us some trouble. That was when this guy gets his arm chopped off. His comrades have to cauterize it; they burn it and seal it closed. The first arm we used was made out of solid foam, and on the first two takes the knife just bounced off it. I said to my assistant, 'well, just slice it then.' But that didn't work either. So there we were! Everyone's there, the clock is running, we're supposed to shoot this effect and it's not working. We had all the other parts ready: the severed arm which would bleed, the cauterized arm, everything. We didn't know what to do. Finally we remembered that when we first cast the actor's arm to build these props, just for safety's sake we made a rubber arm from the mold. That was just in case the mold broke—we could recast from the rubber arm and have it again, without needing to bring back the actor. So we wound up using that rubber arm, which was just sitting in a plastic bag on a shelf in the workshop. We cut it open, filled it with mortician's wax, colored it, put hair on it and got it ready for the shot. It worked, and it looked good."

him back and gave him life in Part 2, I was kind of leery about doing it. I was already committed to do *The Burning* anyway. I ended doing Part 4 because I got to kill Jason, the guy I gave life to in the first one. And I loved it!"

Savini seems proud of the work he's doing for director George Romero's latest project. The script for *Day of the Dead* called for some truly gruesome effects that couldn't be accomplished using the limited techniques Savini employed for the earlier zombie film. "We have some great mechanical effects in *Day*," he says. "In *Dawn*, we didn't have any mechanical effects. One of the reasons was that *Dawn* was really a solo effort. On *Day of the Dead* I had a crew of six people. They were a super crew, the best I've ever had."

SUPER CREW EQUALS SUPER GRUE

In fact, the effects for *Day of the Dead* go so far beyond what has previously been shown on screen that Savini and

his crew invented a new word to describe them.

"'Gore-tech' is the word that one of my guys invented," Savini reveals. "We applied it to the mechanical effects. There were so many things in the script that we couldn't do to a real person, mechanical effect techniques were the only answer.

"I appeared on David Letterman's show a few months ago and even he was turned off by some of the stuff I brought with me," the makeup master continues. "Labels were on the boxes, and I told him 'these are effects.' And that's what they were—rubber, latex, cotton, glue, cables. He didn't even want to touch the stuff, and it was just rubber! So if the image of them was that strong when they were just lying there in the television studio, in the context of the movie they should be really horrifying!"

Two of the more complex effects which have everyone buzzing about

Savini is reluctant to discuss many more of the effects he's labored hard over for *Day of the Dead*, preferring that his fans wait to see what surprises he and George Romero have come up with when the new zombie film makes its debut this summer.

"I will say one more thing," he adds. "Although I don't have a real acting role in *Day of the Dead*, there is one zombie which was built from a cast of my own body. I was thinking of getting into cahoots with some magazine to see if any of the readers who go and see the picture can guess which zombie is me!

"But they'd never recognize me," he laughs.





THE FRIGHT OF THE NIGHT

CONTINUED FROM PAGE 35

"It seems to me," I said, "that there's something in all of us that draws us to seek out the bizarre, the uncanny, or even the monstrous. There is almost a universal curiosity and attraction. Would you agree with that?"

"There always has been that kind of fascination in mankind," replied Roddy. "Again, look at fairy tales. They reveal the dark side of our nature. We live in a Judeo-Christian Society, which for centuries has been dedicated to the idea of appeasing God. Or going back to ancient times, when they used to build bridges, they would sacrifice babies and put their bodies into the foundation. They would take the most

innocent to sacrifice, because they felt that otherwise it would anger the gods to bridge a natural impediment. So there's always been a relationship with, an inquiry into the dark side, the superstitious, how to appease the elements ... the end of the world was thought to have sea monsters near the edge, where you could fall off. It's all deeply ingrained in our psychology, our heritage.

"There's usually a hidden feeling of attraction to things that repulse," he continued. "When you ride a roller coaster and say, 'Oh, no, I'd never get on this again', there's nevertheless a desire to do it again, anyway. There's a fascination with being terrified, with putting our lives in jeopardy."



FRIGHT NIGHT

*Left: Roddy's ready to stake out his claim to vampire-killing fame. Above: But is *Blondie* Next Door Chris Sarandon going to give him enough time to get the job done?*

STALKING THE FRIGHT, AT NIGHT

"Going back to *Fright Night* for a moment," I said, "—you've pointed out that you were attracted to Tom Holland's script. How did it come about that you got the role?"

"It was an unusual idea on Tom Holland's part, because I had never played anything like that, or that age bracket. In the film, I perform as being in my late 20s or early 30s in the film clips of my old movies—all the way up to my 60s, when I'm the washed-up has-been. I'd never played anything that old."

"Did you resist the idea?"

"Oh no. I'm very glad I got the part. It was a pretty good part. And I hope it proves successful. I've played a lot of parts I liked, and then nobody saw the films."

"Do you think there's a tendency for the lead roles today to be more and more anti-heroes?" I asked. "Heroes used to be swashbucklers who had their swords and muskets and never failed," I emphasized. "But so many new heroes seem to have 'feet of clay'."

Some scenes from *Roddy's Bloody Night* that's sure to have audiences quivering with fright



Either they trip over their own feet, like the Ghostbusters, or they're handicapped by their own cowardice or lack of abilities like your character in *Fright Night*."

"I wouldn't call that a new trend, especially, if that's what you mean," replied Roddy. "It seems to me that every decade, something happens where there's suddenly a new expression, or new form, of old themes. It's why Montgomery Clift suddenly became a star, for instance, in *Red River*. Suddenly the hero was totally opposite to John Wayne, because it

was the end of the war, and the public was tired of heroes that were all macho. Ten years before that, right before World War II, there was another sort of hero—John Garfield—a sort of romantic fellow from the streets. I don't think the basic themes have changed, just the mores, and the manner in which the themes are told."

"In remakes," he went on, "it seems to me we're trying to take a message or theme that worked in another era and put it in a new context. *Heaven Can Wait* was a remake of *Here Comes Mr. Jordan*. One couldn't remake *Here Comes Mr. Jordan* exactly the way it was...it was too much a specific product of the society of its time. *Heaven Can Wait* was a wonderful 'reassessment' of that theme and story. Now, the opposite can occur, too, of course. Take *Invasion of the Body Snatchers*, *The Cat People* or *King Kong*—the remakes were nowhere as good as the originals."

PSYCHO ACTORS

"While you're actually performing, do you get into the role so deeply that you lose the consciousness of the set and

the machinery of the film production?" I asked.

"Well, that's very dangerous to talk about," he said. "I mean, there are people who say 'I live the part', but then you're getting into a scenario like a double life. Which is certainly valid, but there's something highly neurotic about people going around living their role, because if they're living their role they're no longer living their life. They've abdicated for some neurotic or psychotic reason. So one has to be very careful—no, you just do your work."

"In a theatre you can see the people in the audience perfectly—especially if it's theatre in the round. They're right next to you. They're as close as I am to you. They know you're acting and that you're that face there, buried under makeup. That proximity is one of the occupational hazards. One of the mistakes people make when they come from the theatre and go into film is that they don't realize, in the movies, the 'room' ends where the lens is. And just the opposite is true with theatre. In a play, the 'room' ends at the back of the house."

"The childlike belief that one has to maintain is all part of not over-reaching





It's that time of year...Dresser Days—Babs, Mum & Roddy!

the lens, and not acting for the camera," he went on. "The actor's job is to understand the author's intent, to fulfill moment to moment what the author expects, given the 'truth' he is conveying. The 'truth' of Shaw is very different from the 'truth' of Tennessee Williams. Or the 'truth' of Shakespeare is very different from the 'truth' of Noel Coward. So the actor has to know how to illuminate the author's 'truth'—not 'believe' it, but illuminate it. The actors who 'believe' their roles are hams like the character I play in *Fright Night*, who goes around saying 'ha, ha', 'ho, ho' and posing. He's a

behaviorist, not really an actor. There are some wonderful behaviorists who are quite effective, but they're not good actors. And they're at a loss ultimately, because unless they have something to behave, an attitude to play (such as 'I am a hero'), they don't know what to do."

"You've certainly explained your point of view in a fascinating way," I concluded, "—especially your character in *Fright Night*."

"Thank you," he replied. "Frankly, I'm very hopeful for the success of the film, for a number of reasons. Number one, I love the people I worked with. I

think Tom Holland is very talented. And Guy McElwaine, the President of Columbia Pictures, was certainly brave and wonderful to allow a new director to do it."

And on that note, having completed a most satisfying breakfast, and having been delightfully illuminated by one of the screen's most prolific and competent actors, I left the Polo Lounge to get on with my day. Roddy was heading to a studio meeting about yet another, new, upcoming project.



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FANTAFILM FANZINES

THE BORST AND THE WORST REVIEWED BY RONALD BORST



Magick Theetre 6: Raymond F. Young, PO Box 0446, Baldwin, New York 11510 \$3.50 per copy.

Very slick, semi-professional for the movie buff whose tastes run from midnight cult films to the Fifties' film-fare of the bizarre Edward D. Wood.

The central focus of Issue 6 is an interview with former editor/publisher of *Castle Of Frankenstein*, Calvin T. Beck. Complementing the Beck piece is an interview with Bhab Stewart, one of the editors of *Castle Of Frankenstein* and a man who reveals what really occurred concerning that magazine's troubled history and the actual working relationship he had with the enigmatic Cal Beck.

Reflecting the *Castle Of Frankenstein* editorial style, *Magick Theetre*'s Raymond Young introduces his own "Movieguide" whereby favorite fantasy films from 1963-1984 are given capsuleized mini-reviews.

A gripping article featuring one graphically violent photo of an actual murder victim highlights "Edward Gehr: 1907-1984"—the fiend that supposedly served as the inspiration for such films as *Psycho* and *Texas Chainsaw Massacre*, among others.

Raymond Young also remembers the trash films of his youth via the very personal and very interesting "I Was A Pre-Teenage Monster Maniac" which fondly recalls viewing such gems as *Monster From Green Hell*, *Attack Of The 50 Foot Women* and an early issue of Forrest J Ackerman's original *Famous Monsters of Filmland*.

Other features include reviews of cult favorites *Daughter Of Horror* and *Plan 9 From Outer Space* including fond remembrances and a phone interview (conducted before his death) with director Edward D. Wood. This issue is a must for all cultured lovers of exploitation/sleaze cinema.



FILM ESOTERICA & MOVIE SCIENCE

MAGICK THEATRE

Issue 6

MEET THE MAN WHO MADE EDWARD D. WOOD

EDWARD D. WOOD

THE KILLER & CANNIBAL OF WICKEDNESS

DAUGHTER OF HORROR FILMBOOK!

EDWARD D. WOOD

CASTLE OF

FRANKENSTEIN

DOES BECK KNOW ABOUT THE NIGHT BHOB TURNER EDITOR??!!

CineFan 3: Rendall D. Larson, Fandom Unlimited Enterprises, P.O. Box 70868, Sunnyvale, CA 94088, \$3.50 per copy.

It's only been five years since issue two of *CineFan*, but Rendall Larson's latest issue, 76 massive full-size pages, is truly a labor of love. The articles, the art and the layout are truly first-rate.

It is difficult to pigeon-hole the editorial content of *CineFan*, simply because articles run the gamut from the modern movie oriented "The Horror Anthology Film" to an appraisal of the truly loved/loathed *Messe Of Lost Women* to the Japanese classic fan-

tasy film—*Kwaidan*.

Perhaps the essence of the magazine is wrapped up in the final feature: "The Fantastic Cinema—1960-1985," 27 pages reviewing the bulk of fantasy films released since the last issue of *CineFan*. But what a treat to see so many recent genre films reviewed together!

CineFan makes fascinating reading, and when considering the overwhelming 76 page format for only \$3.50, it ultimately becomes the fandom bargain of the year!





ANSWERMAN

As that full moon rises over the hills, the wind whispers thru the trees and the familiar rustle of bat wings in the night sky fills the air, it's time to take a look at a few more questions that I hope I can answer (I'd better or The Ackermanster will make me sit thru another screening of *Plan 9 from Outer Space* again!).

We seem to have some readers who want to know about the fate or whereabouts of some of the classic fanterror stars of the past and present.

MICHAEL HOUK of Clinton Mo. wants to know when Edward Sloan passed away. According to editor Ackerman's vast records, the man who dispensed supernatural wisdom in *Dracula* (1931), counseled Henry Frenkeinstein in *Frankenstein* (1931) and defied the powers of Im-ho-tep in *The Mummy* (1931), passed away in 1964 at the age of 82.

RICHARD DAUT of Lebanon, PA, asked about what has happened to Carroll Borland, Luna the Vampire Women of the classic *Mark of the Vampire* (1935). Carroll is alive & well and recently made a screen appearance along with editor FJA and the original "Supermen" himself, Kirk Alyn, in the film *Scalpels* (1984).

Dedicated Doctor Who, fantafilm and Japanese animation fan Missy Wilson wants to know if any of the actors who have portrayed the good Doctor have ever appeared in any sci fi/fantasy/horror films. Right off the top of my pointed ears, three stars of Doctor Who have had their moments. Doctor Two, Patrick Troughton, has appeared in the Ray Harryhausen adventures *Jason and the Argonauts* and *Sinbad and the Eye of the Tiger*, the Hammer thrillers *The Gorgon*, *Phantom of the Opera*, *The Scars of Dracula* and *Frankenstein and the Monster from Hell*, to name just a few titles. He most recently appeared on PBS as the centuries-old



Punch-&-Judy man in the fantasy *Box of Daylights*. Doctor Three, Jon Pertwee, is immediately known to fans as the horror film star who unwittingly buys a real vampire's cloak in *The House That Dripped Blood* (written by Robert Bloch). He also was featured in the spoof of Hemmer-type movies *Carry on Screaming* and has, among other things, provided voices for the animated fantasy *The Weta Bebels* and the upcoming animated series from England, *SuperTad*. Doctor Four, Tom Baker, of course, is immediately recognizable as the sorcerous Prince Khoure of Ray Harryhausen's *Golden Voyage of Sinbad*, as well as the deformed assistant of mad scientist Donald Pleasance in *The Mutations*



Above: *Dr Who* Number Three (Jon Pertwee) in Robert Bloch's *House That Dripped Blood*
Left: Carroll "Luna" Borland exhibits a rare volume in the Ackermanster archive
Below: Terry interviewing EDWARD VAN SLOAN in his San Francisco apartment during the last years of his life



end the painter with the powers of voodoo death in *Vault of Horror*. Doctor Five, Peter Davison, did a cameo appearance as the alien "Dish of the Day" in the classic *Hitchhiker's Guide to the Galaxy* tv series.

Finally, we get many letters from our readers asking where they can write to their favorite terror/fantafilm stars. If you have a letter you would like to send to individuals such as Vincent Price, Ann Robinson, John Carradine, Wm. Tuttle, Bobbie Bresee, Angus Scrimm or Rick Baker for example, send them c/o Ye Olde Editor, FJA, 2495 Glendower Ave., Hollywood, CA 90027, and he'll do his best to see that they get to their destination.



RUPERT WILDESS
CAROLE WILLIAMS
101 3rd St. Suite 200
Santa Monica 90203-1000



SCARE
MARK

THE LETTER
HORRORWOOD
KARLOFFORNIA

SCARE
MARK

GODZILLA LIVES!

This is the first time I've written to a magazine, but I felt prompted to send you this letter just to say how much I've been enjoying MONSTERLAND so far. You've done an excellent job on everything, and I especially like all the coverage on Godzilla. These days it's just too hard to find Godzilla-centered articles, but you've quenched my thirsting desire for information on that prehistoric Tokyo-smasher. Issue one was filled with fantastic photos and plots, issue two had the new Godzilla movie plot and issue three was a gold mine! What spectacular shots of the king of monsters! I hope you continue to provide us with Godzilla articles.

Tim Edwards
3549 Cherry Ave.
Visalia, CA 93277

Forrest (Japanese) Ackerman's Godzilland?

JAPAN FAN

Thank you for the excellent coverage of Godzilla (new) in MONSTERLAND magazine for June of 1985. Fans (and I) appreciate your coverage of the Japanese Horror Film genre. It is quite often overlooked. The number of fans for this genre will continue to grow because of lack of serious competition (such as Frankenstein's monster, Dracula, Wolfman, etc.) from American studios. Godzilla is also the last of the "old gang" to survive. There hasn't been any new Wolfman or Mummy movies lately (although we'd like to see them). Maybe American studios will see this and decide to compete. They don't have to use Frankenstein's monster, Dracula or the Creature from The Black Lagoon. How about basing some movies on real monsters like the Bigfoot, Yeti, Mokele-mbembe (dinosaur) of Central Africa, or Mothman? They deserve a try at bat.

I read Famous Monsters of Filmland when I was young. It was great and innocent entertainment. Your magazine helped make the public serious about the genre. Famous Monster of Filmland isn't dead. You have resuscitated it in the form of MONSTERLAND magazine and are doing an admirable job of it. So much so, I am planning on subscribing.

Concerning the new Godzilla film, there will be a sequel depending upon the success of the film. Recently, the new Godzilla was released in Great Britain. It is yet too early to see the results. The sequels won't be of the "Godzilla Vs." nature as in the past. The studio wishes to keep a serious attitude involving the new Godzilla. The new Godzilla is dif-

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ferent in anatomy from the original. New Godzilla has four toes whereas the original has three. As stated in MONSTERLAND magazine, he is physically bigger in dimensions than his predecessor. Many of his physical features are different just as no two people are alike. In the remake, reference is made to the original Godzilla. This reference to the 1955 version is their only admittance to the original. In other words, Godzilla attacked first in 1955 (and was destroyed) and a new specimen appears in the remake. There was no Gigantis, Son of Godzilla, Varan, Rodan, etc. Ghidorah, the 3-headed monster, Son of Godzilla, Rodan, Varan, Manda, Baragon & Co. just never happened according to the remake. Again, MONSTERLAND is to be commended for having the guts to feature the new Godzilla. The pictures were of excellent quality. The information was mediocre but is probably due to translation difficulties. The Japanese language is a most difficult one to decipher.

MINI-MAIL

Well! Well! Just when I thought it was safe to go back to the newsstands, I look up and there it was! MONSTERLAND. How nice to have the infamous Ackermanster back in circulation.—Colleen Hayden, Elmhurst, NY. Especially enjoyed the article in number three on the late Master of fantasy, George Pal. I liked most of the other features this issue, but I missed Birthday announcements, and Prince Sirk's pages for the last two issues. Not that I like to read of fantasy-folks' demises, but if the author intends to keep it up-to-date, he's going to get further behind each issue he misses—a tragic, but unavoidable fact of life. (Not the fault of Sirk's servant, Harris Lentz: a publisher's problem that FJAM is not printed on elastic, and timely features have crowded out several columns per issue.—FJA.) I admire you tremendously for your stands against drugs, alcohol & tobacco. I've seen firsthand what they can do to people's health, and it's tragic that more people don't speak out against them. Keep it up.—Jeff Fisher, Rt. 1, Lake Toxaway, NC 28747. In the second issue I really liked the article on Howling II—Richard Daub, Lebanon, PA. I am a 31 year young Monster Fan. I got your First Issue of MONSTERLAND and It's Fangtastic—James Battelle, RR 1, Chambersburg, IL 62323. Paul Davids' sensitive treatment of the late, great George Pal left a lump in my throat.—Patricia Norman, Fairfax, VA. Candy Clark in Cat's Eye is the cat's meow. Candy has made an all-day sucker out of me.—Charles Williams, Erlanger, KY. More Fearbooks like The Cabinet of Dr. Caligari. I can't wait for part two. Deborah Painter makes me feel like I've seen the picture (which, alas, I haven't).—Frederick S. Heuer, Lawndale, CA. I think I'm in love with Paul Davids.—Cindy Relaugh, Oradell, NJ. (So's his wife, Cindy. By the way, you wouldn't be any relation, would you, to Cinderella? Well...that's shoe business.—FJA)



Lugosi

LIVES ETERNAL!

Bela during his Hungarian career when he was making movies under the nom-de-cinema of Arisztid Olt! This portrait from his stage portrayal in *Anna Karenina*.

CHANAY

SHALL NOT DIE!

Lon as Simon Legree. Inventor of the third degree? Well, if he didn't invent it, he probably perfected it.

One mean critter.

You wouldn't want to meet up with him in a dark alley. In a darkened theatre, yes; but an alley, no!

He made a film for Bluebird in 1916 called *The Grip of Jealousy*, described in *Lon of 1000 Faces* as "a drama of the old south with Chaney as a brutal slave-driver." Possibly this is it.



H.P. LOVECRAFT'S *RE-ANIMATOR*

BY JUSTIN CASE

Fans of horror fiction have long hailed Howard Phillips Lovecraft as the only worthy successor to Edgar Allan Poe for his chilling, macabre and outré tales of the supernatural. Before he started chronicling the legends of the Necronomicon and the dreaded, indescribably awful Elder Gods, Lovecraft embarked on a series of short stories about "Herbert West—Re-Animator." West was your typical Frankenstein type, digging up corpses and trying to bring them back to life with semi-successful results.

These terrifying tales have now been adapted into a new motion picture—H.P. Lovecraft's *Re-Animator*. The director of the film, Stuart Gordon,

describes what attracted him to the project. "First of all," he says, "I'm a Lovecraft fan. Somebody once described to me a story called 'Herbert



Lovecraft took a crack at the Frankenstein legend and created *Re-Animator*, now a scarily good movie from director Stuart Gordon.





Heads are turning (and falling off) in *HP Lovecraft's Re-Animator*. Stuart Gordon's tribute to the past master of otherworldly horror.

West—*Re-Animator* that I'd never heard of. I thought I knew Lovecraft pretty well. He told me it was kind of a modern-day Frankenstein story, which intrigued me because there'd been all of this stuff done about Dracula and vampires, but no one has really gone back to Frankenstein.

"So I went to the library to look it up. It was not in any of the published anthologies; it was really kind of a lost story. So I put it in a call clip and I took them over a year to locate the story for me. It appeared in a hardcover collection called *Dagon* which had never been reprinted.

"It turned out that Lovecraft had written the piece as a serial for a magazine. He'd written it as six tiny, two-page stories. It's written from the point of view of West's assistant, who is never named. He talks about these horrible experiments, and each one ends with a big pay-off. The tales struck me as being awful and funny at the same time, because the recurring theme is that every time one of West's experiments fails, he just says, 'Well, he just wasn't fresh enough.' That's his solution, to find fresher and fresher specimens, the reason being there's been too much brain damage in the ones that have been dead for any num-

ber of hours. In the stories, he keeps going for fresher and fresher material until eventually he's killing people just to bring them back to life."

Originally Gordon, whose background has been as a theatrical director, was thinking of developing the stories into a play. Then he considered doing a pilot for TV. "Since it had been written as a serial, we thought it would make a good miniseries with six half-hour shows," Gordon says. "We did a half-hour script based on the first show, but we found that no one was interested in a half-hour of drama or horror on television. It had to be an hour, that's what we were told. So we went back and added a second story onto it to make an hour version, which we tried to sell. We had a real hard time because the material is so explicit that the only people who were interested at all were the pay TV people. Horror is a genre that they've never gotten into, so they were kind of leery of it. At that point, it seemed like the project had dead-ended.

"That was around the time I was introduced to Brian Yuzna who is a real horror buff. He read the stuff and said this really should be a feature film, and that instead of adapting just the first two or three stories, we should adapt

all six of them and jam all of them into one movie. That would be quite a movie, he felt, and that is what we ended up doing."

Elements from all six of the stories were taken and woven together into a screenplay by Gordon, Yuzna and Dennis Paoli. Gordon compliments Yuzna, his producer: "Brian was able to assemble a wonderful team of people to create (the film). The results are far beyond anything that I have ever even dreamed of. I think this will be a wonderful picture. It's scary and like the stories. It's also funny. And although it's humorous, we're never camping it up and we're never knocking the material. The humor comes out of the characters, who have senses of humor themselves. Particularly West, who has a very sardonic, twisted sense of the comic. His idea of a good time is cutting off somebody's head and then reanimating each of the parts separately, and that's one of the major plot elements. Dr. Hill, the bad doctor whom he decapitated, is brought back to life and tries to get revenge on West. He steals the re-animation serum and uses it on all of these really messed-up corpses to create an army to destroy West."



Producer Yuzna predicts that "the guy who is going to steal the picture is Jeffrey Combs, who plays Herbert West. He's never been in a picture before, although last year he got the L.A. Drama Critics' Award for a play called *Private Wars*, which is being made into a movie. He is like a combination of James Dean and Peter Lorre. West is the guy with the serum. His roommate is Dan Cain (Bruce Abbott), hard-working medical student, who gets sucked into this situation along with his girlfriend Meg Halsey (Barbara Crampton), the daughter of the Dean. Our villain, to round out the cast, is played by a guy named David Gale. He runs around without a head for a lot of the picture. He causes Dean Halsey to abduct his own daughter, and he has sort of a perverted interest in Meg.

"Tony Doublin is responsible for the mechanical effects, like Dr. Hill's headless body. We have about five different ways to do it, and it's all a lot of fun. Hill ends up getting hyper-animated at the end, and his whole body explodes. His guts fly out to strangle Herbert. Tony's strength lies in getting the guts out and that sort of thing."

"Then we have John Naulin doing the prosthetics, which involves creating the skin tones and all of that. John Buechler came in on the project with support effects, and he's provided three corpses which are going to be knockouts.

"Dr. Hill brings these corpses back to life with the serum, but he also has a laser drill so he can lobotomize them and control them. At the end we've got a half-dozen or so of these corpses running around.

"We have a number of other effects, like Dr. Hill's head gurgling in a pan of blood, but what will sell the horror is the fact that our acting is so good, and we have some people who are very believable. You really like them, they're really good people; and it's horrible to see this stuff happening to them."

In addition to the acting, one of director Gordon's top concerns was the film's accuracy and believability. "In preparing for this," Gordon explains, "I contacted a pathologist who became a friend of mine, Dr. Del Bacchino in Chicago. He gave me a bunch of slides of autopsy operations, which we were able to give the special effects and makeup people to duplicate. The

results are impossible to tell from the real thing. We also have Dr. Ron Burman, another friend of mine, who I had worked with on a play called *E/R* which became the TV series. He was our medical consultant, so all of the medicine that's practiced in the movie is going to be accurate.

"I think it's important when you're dealing with something like fantasy that you have some basis in reality built, so all the early scenes before we get into the way-out stuff are going to be almost documentary-like in feeling. We're going to establish that these are real doctors and real medical students, pathologists and so forth. We need to know that this is the real world, a real hospital we're living in; so when things start getting crazy, it's grounded in some sort of reality."

Gordon also prepared for the film by storyboarding it as completely as he could. "I ended up drawing all the special effects sequences shot by shot," he says, "so (the fx department) was able to know exactly what was needed. The effects themselves, although many of them are kind of simple, are practical (i.e. executed on-stage without the aid of optics). The results are, I feel, very believable."

THIS BUB'S FOR YOU! HOW ACTOR HOWARD SHERMAN BECAME A MILD- MANNERED ZOMBIE IN

DAY OF THE DEAD



The many faces of Howard Sherman as he goes "Bub-licious" for his role in Day of the Dead

BY ANTHONY TIMPONE

To win the role of a lovable zombie in George Romero's latest living dead installment *Day of the Dead*, stage actor Howard Sherman showed up holding a turkey leg. This eager actor's insight nabbed him the role of Bub, the zombie with personality and intelligence... as well as an appetite for human flesh.

"There were two things that they wanted me to do, recalls Sherman, who had been summoned by a casting director to audition for *Day of the Dead*. "First they wanted me to walk like a zombie and then they wanted me to eat like a

zombie. So I showed up at the audition with a turkey leg. I made a good impression because everyone else was given a piece of rye bread to eat during their test."

The 35-year-old Sherman plays the domesticated Bub in Romero's new zombie shocker. In the new film, civilization is just about completely overrun by the zombie hordes. Meanwhile, a small cadre of military people and scientists have taken refuge in an underground missile site. They hope to find a means to combat the marching mayhem monsters. Zombie Bub is the

product of batty scientist Dr. Logan (Richard Liberty). Logan has trained Bub to the point where he can read a book, salute a superior and fire a gun.

SAVINI THE ZANY

Sherman had to endure 3-hour makeup sessions by special makeup effects master Tom Savini (*Creepshow*) for his "dead" role. The process consisted of gluing a foam rubber mask completely over Sherman's youthful face, then allowing it to dry so that when he crinkled his skin the mask had



Above: Makeup master Tom Savini puts the finishing touches on Bub
Left: Dr. Ligen (nicknamed Dr. Frankenstein by his assistants) gets a good talking-to by Commander Rhodes in George Romero's *Day of the Dead*.



lines that resembled real decomposing flesh. The mask was then carefully painted. Sherman remembered that as the easy part of the detailed procedure.

"I tend to be very patient," Sherman admits. "I just put on my walkman and let my mind go with the music. Actually, the most difficult part of the makeup process was taking it off. The stuff is applied with surgical adhesives and it took an hour just to remove it. It doesn't come off with ivory soap!"

Working with makeup master Savini and his 6 assistants was a highlight of the *Day of the Dead* shoot, Sherman

Romero and an enthusiastic crew. As with most Romero performers, Sherman was invited to improvise with his part in several scenes.

"It was really exciting," continues Sherman on his first day. "I didn't have any idea of what to expect. I'd seen zombie pictures before but here I was trying to create something that hadn't been done yet. George wanted two things to stand out: he wanted to give Bub some innocence and a sense of wonderment. As we worked on it George became very excited and the rest of the crew would show up and watch. When the crowd applauded it was encouraging to know as an actor that something of value was going on. I got a positive response that I in no way anticipated. Everyone was surprised."

Sherman's contributions to Bub's characterization were numerous. He revealed that it was his brainstorm to provide Bub with a walkman that played Beethoven music. Since Bub was the first zombie in the Romero trilogy to have a personality, Sherman prepared for the role beforehand to nail down some human characteristics that could be transferred to Bub. He ob-

FIRST DAY DEAD

Sherman remembers that his first day on the set as Bub was a thrilling experience. His only previous screen work was in the upcoming Katherine Hepburn film *The Ultimate Solution of Grace Quigley*. Any feelings of nervousness were quelled by director



Howard Sherman plays the "intelligent" zombie Bub

served pets and even infants, whose clumsy eye/hand coordination he closely noted.

HUB BUB

"Basically, I played him as a very stupid dog," Sherman explains. "The chief feature of a zombie is that his brain is dead. So I played with that since Bub is not very smart. He took on a different dimension than the other zombies. I was able to improvise and we gave him a sense of humor. The main thing that I contributed was a childlike sense of awe and a certain doggish devotion to his scientist/master."

Romero called upon Sherman to improvise during one of Bub's intelligence tests. In *Day of the Dead*, Dr. Logan's "student" zombies are fished into the laboratory by soldiers with long poles. Sherman described one of Bub's tests and his own input into the scene:

"One of Bub's first scenes is when he's in captivity in the laboratory/observation room. On a table are a number of objects that he might have some

dim recollection of how to use. It's to see if the zombie has any memories of being a human being. We shot the scene a couple of times in which I had to pick up an object and come up with some kind of physical use for it to indicate some thought on Bub's part. It was difficult to convey and the only way to do it was thru body language. I played with that and George liked what he saw."

FROM SHAKESPEARE TO SHOCK-FEAR

Bub is a role far removed from the Shakespearean and other dramatic parts that Sherman has been playing on stage for the last 13 years. The Chicago native and New York resident has appeared in regional theatres in Kentucky, San Francisco and Chicago. He recently received rave notices for his multiple roles in an Off-Broadway production of humorist Shel Silverstein's *The Crata*, which satirized everything from Dracula movies to Indiana Jones-style adventurers. Sherman, who admits that the only reason

he chose acting as a profession was "because that's the only thing I thought I could do," adds that his transition from stage to screen was a fairly easy one.

"What I enjoy about film work is the economy of it," Sherman elaborates. "When you're working on stage you put in a fairly large amount of effort to project something. On film you don't have to project at all because the cameras and microphones are right there to pick up the subtlest nuance. I find that very freeing as an actor, I also like the option of another take."

ROMERO RAVES

Working with George Romero also left the actor with fond memories of his zombie days. "George was a complete delight," Sherman praises. "He gives his actors a lot of freedom. Working with him was a perfect balance between freedom and control. George is very relaxed, low-key and trusting. Basically it's fun to work with him. He works very quickly. There were times that the pressure was there, but it was never the cold Hollywood pressure. He puts a lot of trust in the people, and that engenders confidence."

Coincidentally, Romero's original *Night of the Living Dead* was the first horror film Sherman ever saw. Admittedly not a fan of the genre, the actor holds the ground-breaking zombie epic in high regard. "I saw *Night of the Living Dead* and was really intrigued with it. Just the notion of those people trapped in that farmhouse and no one getting out alive really impressed me."

THE ONLY GOOD ZOMBIE AIN'T NECESSARILY A DEAD ZOMBIE

"I wasn't bothered by the violence in *Day of the Dead*. You get used to it. After awhile it ceases to be horrifying. You realize it's fake blood and foam latex. I think the violence on television is more damaging to children."

Violence or no violence, Sherman predicts that *Day of the Dead* will be a summer smash. At the same time, he does not fear any possible typecasting if his sympathetic zombie catches on with audiences. "A lot of people wouldn't even recognize me in *Day of the Dead* as Bub. They wouldn't put the two together unless they know me. I think *Day of the Dead* will be a big success for George. Especially since Bub becomes one of the good guys!"

FANTASCREEN Books

By Gary J. Svehla

Want to know more about films the like of *Geek Meggot Bingo* or *The Satisfiers Of Alpha Blue*? They're only two of the approximately 760 films covered in Don Willis' *Horror And Science Fiction Films III* (Scarecrow Press, 52 Liberty St., PO Box 656, Metuchen, NJ 08840; 349pp; hardcover; \$25.00), a superb new reference volume which covers all horror/sf films released between 10/31/81 and 12/31/83 as well as re-evaluating many classic and/or rare films prior to that date not previously covered in volumes I and II (also published by Scarecrow). This volume, like its predecessors, lists distributor, year, running time, principal credits and cast as well as providing basic synopses and critical commentary. The reviews are incisive and witty, making this one reference book which can be picked up and paged through for pleasure as well as research. *Dracula*, *Frankenstein*, mummy, werewolf and vampire films are cross-indexed and a special feature in this edition is an appended list of alternate release titles of films covered in the earlier volumes. Highest recommendation!

For *Star Wars* fans there's *In A Farewell Galaxy: A Literary Approach To A Film Sage* (Exequer Press, PO Box 60193, Pasadena, CA 91106; 149pp; paper \$6.95), written by Doris Robin, Lee Vibber and Gracia Fay Ellwood. Unlike most books on the *Star Wars* film trilogy, authors Robin and Vibber concern themselves not with any sort of film criticism, but with individual essays on George Lucas's reel-life characters, with chapters broken down to discuss Luke, Han, Leia, Lando, Obi-Wan, Darth Vader and Chewbacca, Yoda, R2-D2 and C-3PO. Taking the screenplays and novelized adaptations as their springboard, the authors discuss these figures by detailing literary antecedents of the characters, plots and themes as well as how they interact and grow in the unfolding of the trilogy. Author Ellwood rounds out



the volume with two additional essays, the first presenting parallels from other Romance literature, while the other analyzes *The Force* in *Star Wars* and compares it to the Oriental concept of chi(ki). A specialized work (with art illustrations of the characters) written for the fan who enjoys congregating in a hotel room after attending an sf convention all day to discuss with friends just what makes the Luke-Leia-Han relationship tick.

From "the land of wonda...the land down unda" comes *Beyond Imagination* (Magazine Promotions, Australia Pty. 57 Regent St., Chippendale, Sydney, 2008, Australia; 132pp; over-size paper; \$4.50) a fantasy/horror/sf movie guide with chapters on makeup masters (Baker, Reardon, Chris Tucker), effects wizards (O'Brien, Harryhausen, etc.), Robert

Bloch on the basis of *Psycho*, cult directors (Spielberg, Cronenberg, etc.), a history of the genre films from its silent origins until now, and an A-Z listing (with opinions) on every genre film released on video to date in Australia. Slick paper and excellent photo reproduction (including a great many in color) make this a nice job all around. Difficult to find distributed state-side, interested fans might want to try ordering directly from the publisher.

I wish I could report that *BILL George's Eroticism In The Fantasy Cinema* (Imagine Inc., PO Box 9674, Pittsburgh, PA 15226; 128 pp; oversize paper; \$14.95) is a major work on a rather overlooked sub-genre, ignored for the most part since the classic French fantasy magazine, *Midi-Minuit Fantastique*, but I can't. The author has admirably managed to





Kathleen Burke, about to lose her sultry seal on the Panther Woman in Island of Lost Souls

collect about 200 photos (many color and some of which are welcome for their rareness); he has engaged Christopher Lee to write a foreword; has interviews with such notables as Barbara Steele, Joe Dante and John Waters—all of these definite pluses—but otherwise the book is a major disappointment. The entire approach is at best jumbled and haphazard with

"eroticism" mostly defined here (at least pictorially) as topless or totally nude women in films from the Sixties to the present hack-'em-up films. Any erotic elements, scenes or approaches from films prior to this period (i.e. Simone Simon in *Cat People*; Kathleen Burke's *Panther Woman in Island Of Lost Souls*, either example infinitely more "erotic" to most than some

blade-in-the-blonde's-back film) are totally ignored here. The author's own chapters overflow with personal humor (which I think could objectively be labeled as unfunny, bizarre, confusing and totally unrelated to the subject at hand). There are five wasted pages of text entitled "The Birds and the Bees" of this sort of humor which has nothing to do with anything, and comments on Jamie Lee Curtis' "Laurie" and "The Shape" characters from *Halloween* which winds up with a bunch of "Laurel" (get it?) and Hardy comparisons and quotes. Why Bill chose to do this rather than expand upon his somewhat intelligent article on this sub-genre in an old issue of *Questor* magazine left me baffled. Eventually, there are no conclusions drawn and no predictions on where fantasy film eroticism may be headed for. At \$14.95 for 128pp in paper that's kind of pushing it, although those wanting an abundance of photos on the subject should be pleased enough.

A nice reissue in soft-cover of an excellent hardcover is *The Films Of Peter Lorre* (by Stephen D. Youngkin, James Bigwood & Raymond Cabana, Jr.; Citadel Press; 253pp; over-size paper; \$9.95). The Citadel Press' "Films Of..." series has had its high and low points since its inception in the early Sixties, but this volume is definitely one of its prouder entries. The usual excellent reproduction and large selection of stills (including many ads and posters from Lorre's films), plus production credits, synopses and contemporary review extracts are all here, but unlike some of the weaker books in this series, the authors have spent the time researching and screening the actor's films to provide insightful remarks on each. Preceding this coverage is a 40 page biography on the great character actor and an introduction by Vincent Price with a foreword by Peter's brother, Andrew. Well worth the \$9.95 and the best book yet on the pop-eyed merchant of menace who could, with slight facial changes, transform himself into a comedian ranking with the best of them.



JAPAN'S

FRANKENSTEIN

20 YEARS AGO, come 1986, a 60-foot monster strode forth from the Land of the Rising Sun to do battle with Baragon, that paragon of prehistoric pulchritude, that reptilian remnant from the Age of Dinosaurs with its uni-horn a la rhinoceros.

Frankenstein!

Towering 6 stories tall, "Furankenstein" (it was pronounced) would battle—and best—a giant devilfish before the last reel was thru.

WHEN FRANKENSTEIN CONQUERS THE WORLD

MONSTER MYSTERY

In Hiroshima, the historic city of atomic bomb horror, site of the world's first A-Bomb blast that destroyed a metropolis, a young boy somehow survived the devastating explosion, crawled out of the rubble and into the arms of rescuers who took him to the Hiroshima Garrison Hospital. There, Dr. Bowen (the late Nick Adams),



Above: Is it possible this acrobatic spider just sneezed in King Kong, this cut out of 'Frankenstein Conquers the World' Right: Big, Belligerent mutant hairy son of electric bats! Below: He walks thru the air with the greatest of ease! Right: Barogus bring Mighty Frank to his knees!



together with two Japanese associates, was experimenting with dead cells, attempting to bring them back to life.

The atomic mystery boy proves to be no beauty. He has protruding teeth, two of which resemble Dracula's fangs. One tooth is missing. Over his eyes and nose is a bony ridge which gives his forehead a bulging beetle brow. His nostrils flare broadly like those of Erik, the Phantom of the Opera. His hair might have been styled by a punk rock barber. Veins threaten to burst on his forehead; his neck is scarred. Altogether, he resembles an offspring of the Frankenstein monster.

An enigma to the medics, the abnormal child is scientifically studied. The conclusion is obvious: he is not of oriental origin. And yet—what is this European waif doing in Japan? Whose offspring can he be? Where was he born?

At last an ex-Lieutenant of the Japanese Navy breaks his silence and reveals the boy's secret. It was during the final days of the Third Reich, Japan's ally was crumbling, Hitler would soon suffer defeat and commit suicide. "It was then that I was contacted by German scientists and given a most important mission: to bring to Japan the heart of Frankenstein!"

The life-giving organ of the legendary monster!

Spawn of a demonic experiment, the superhuman heart of evil!

The biological anomaly capable of recreating body and limb!

Within a short span of observation a remarkable discovery is made: the Frankensteinian youngster's growth is increasing at an incredible rate. He is visibly growing before the very eyes of Dr. Bowen and his associates. Soon he is twice as tall as any of his observers!

Fearing the strength of their giant

charge, the doctors chain the young Frankenstein in a warehouse.

FRANKENSTEIN'S FURY

Learning of the existence of the "mighty monster" and insisting on the public's right to be informed of the fantastic facts, members of the press demand to see the "creature."

At a press conference held in the warehouse, newsmen and tv cameramen vie with each other to break the news first.

"If this being you see before you should indeed be grown from Frankenstein's heart, then his new body and limbs should be in good health," explains one of the doctors.

A reporter cuts in. "And if say an arm or leg were cut off, they would grow back again—like a lobster?"

"Yes," confirms the scientist. It would seem that the Goliath shares the



Above: It's tank but no tanks as Baragon caps an earth like lightning bolts. Above Right: Does the Frankenstein Wild Beast Lift... Open your mouth and say Aaarrgh! Below Right: Ouch! Don't that bark so sharp hard on the knee?



sawtooth menace crowning its ugly head.

Like an ivory horn a pointed elephantine bone protrudes from between its bloodshot eyes; its spine is a ridge of spiny protuberances; its tail is Godzillian in character.

Baragon is about to attack Dr. Bowen and his party when suddenly the half-human Frankenstein confronts him.

When Godzilla clashed with Gigantis the earth shook...

When King Kong battled Godzilla, Mt. Fuji trembled...

When Godzilla tackled the winged wonder, Mothra...

When Ghidorah the triple-headed horror assaulted Mothra and Godzilla simultaneously—

Guinness' Book of World Records recorded a seismic shock almost great enough to make Japan Sink. (But that didn't happen till some years later when Sakyo Komatsu unleashed his fertile imagination on a literary opus that became a memorable motion picture and spawned a 26-episode TV followup.)

The foregoing account has been based on press releases of the time (often erroneous) and not fading memories from four lustums (2 decades) ago or a resume from a videocassette. Watch future Scare Mail for a hall of plot corrections by irate authorities on Japanese monster films in case there are any erroneous statements in the synopsis.

In the meantime, aren't the photos worth it?



remarkable ability of crustaceans. "And the dismembered limb," the scientist adds ominously, "should live on with an independent life of its own!"

The two-storey tall youth is angered by this cavalier talk of dissecting him.

Like King Kong before him, he wrenches loose from his bonds—only he sacrifices a hand in the process.

He leaves the warehouse a shambles, escaping into a nearby forest.

Behind him a huge hand lies writhing on the floor, a shuddersome souvenir.

FOREBODING FRANKENSTEIN

The monster boy terrifies villagers and farmers alike in his search for food, as his appetite grows in relation to his physical growth. Soon he is devouring whole herds of cattle to accommodate his ever-increasing, insatiable hunger.

Bowen and his aides attempt to locate the giant. His spoor is not difficult to trace for, now over 60 feet tall, he leaves a swath of destruction in his path.

When several mountain climbers and a number of railway workers mysteriously disappear, the evidence strongly suggests the marauding monster is at the root of the occurrences. But Dr. Bowen staunchly defends the boy-giant. "I am sure he is innocent; I do not believe he would ever harm humans."

MESOZOIC MONSTER

At last Dr. Bowen and his followers locate the Frankenstein giant in a fog-shrouded forest. They are in the process of wooing him to return with them to civilization when a tremendous earth tremor splits open the terrain like a fragile porcelain plate and from the subcutaneous crust of the Earth there emerges—

Baragon!

A monstrous survivor from the world's prehistoric past! A living dinosaur!

Its ferocious fangs snap with bestial fury. Its spiny cockscomb is a



RE-ANIMATOR



continued from page 57

Audiences everywhere will be losing their heads this summer over H.P. Lovecraft's Re-Animator.

Comments makeup head John Naulin, "Yeah, Stuart had some disgusting shots brought out from the Cook County Morgue of all kinds of different lividities and different corpses. We sat down with those and a book of forensic pathology and picked about eight or nine special colors which are not normally available with the makeups we used. These were castor-based makeups, water-based paints and such. They mixed up the custom colors for us. We also used gelatin to simulate burns and such."

Naulin explains some of the methods used for creating the headless Dr. Hill: "We've got at least six different types of effects we are using to sell the severed head. We're using artificial heads, mechanical heads, large muppet-type artificial

body sections with moveable arms; we're using a stuntman with a special harness rigged so that we can shoot it from the rear; we're using the actual actor's head coming up through a pan; we're using a torso which his head goes through and then tilts up; and there are a couple more effects which are just body effects. Getting all those things made up and keeping track of where they went was quite a big job."

Yuzna is not only proud of the cast—he's also proud of the film's crew. "We've got Robert Burns for the art director," Yuzna says. "He did *Texes Chainsaw Massacre*, *The Howling*, *The Hills Have Eyes*. We've got the gaffer from *The Hills Have Eyes*. We have a lot of horror buffs working on this. Mac Ahlberg is the cinematographer. We needed someone

who had tons of experience that Stuart would listen to, as this is Stuart's first feature film. Mac has really given the picture a great look, and he's really great at filming effects."

Together, Gordon and Yuzna have created a movie which has been proclaimed an intense horror experience. The film will probably be released unrated, with a proviso that no one under a certain age be admitted. It is also said to have some uniquely funny sequences and a style which harks back to the era of the garish pulp magazines, with their stories of maniacal doctors and screaming damsels in distress. Expect *Re-Animator* to be as lively as its hyperactive corpses.

But be prepared for gore galore!



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REMEMBERED

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